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VOL. 36 NO. 5

DESIGN

PUBLISHED IN THE INTEREST OF THE DECORATIVE ARTS

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THE EDITORIAL PAGE

What person interested in materials and expressing his ideas in concrete form does not feel the necessity to economize today? Teachers, pupils and amateurs on all sides make the complaint that they do not have enough suitable material with which to work. While it may be true that curtailment of expenses is necessary everywhere, it is also certain that the creative minded person can still find great possibilities within the range of those materials which cost nothing or at most are inexpensive. A careful investigation of each individual's immediate environment will undoubtedly disclose many materials which offer possibilities in the way of experiment and creative production. Too often, it seems, that teachers and beginners feel that the best materials to work with are the newest, most recently commercialized products. Any artist or experienced craftsman would undoubtedly say that this is not the case. Such common materials as wood, clay, paper, soap, crayons, wire, and other available materials offer not only a challenge to the person interested in working with his hands but the very stimulus which may make of it an adventure and result in a work of art. Almost any student could, if he would but look, lay his hands on tools of various sorts which have been discarded or laid aside in his home by other members of his family. Many discarded articles and materials such as wrapping paper, cardboard, strips of metal, and metal containers of various descriptions which seem to convey every phase of our daily activity, are all crying for some ingenuous person who can convert them into a new life. This very economy of material has the possibilities of promoting fuller understanding of art expression.

"Controlled appearance" is a definition of design which has often been heard in recent years. It is one that the beginner should keep in mind as he works with familiar materials and experiments with producing new objects and forms. There should never be a quarrel between the craftsman and his materials and the beginner's aim should be to get on familiar terms with his materials and tools as soon as possible, for it is by means of them that he will be led to an understanding of art and self-realization. The creative impulse to work with materials is a rather general one and the best results will come through an attack of such a sort that the individual will be able to objectify himself through the means of some one or more sympathetic materials.

This number of DESIGN has been prepared especially for the great number of teachers and pupils in the schools everywhere who feel the need of stimulation through new devices and ways of working. It is hoped, also, that at this time of the year when thoughts of Christmas and the making of personal gifts are before nearly every one, that these pages will offer some practical and helpful suggestions not only for school activities but for all those interested in making things. It has been our aim to present a wide range of ideas from ingenious teachers and craftsmen who are working under a diversity of conditions in many different localities.

Felix Payant

DESIGN

PUBLISHED IN THE INTEREST OF THE DECORATIVE ARTS

FELIX PAYANT, Editor

DEPARTMENT OF FINE ARTS
OHIO STATE UNIVERSITY COLUMBUS

VOL. 36 No. 5

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MORNING by Hilda Pucha Mohle

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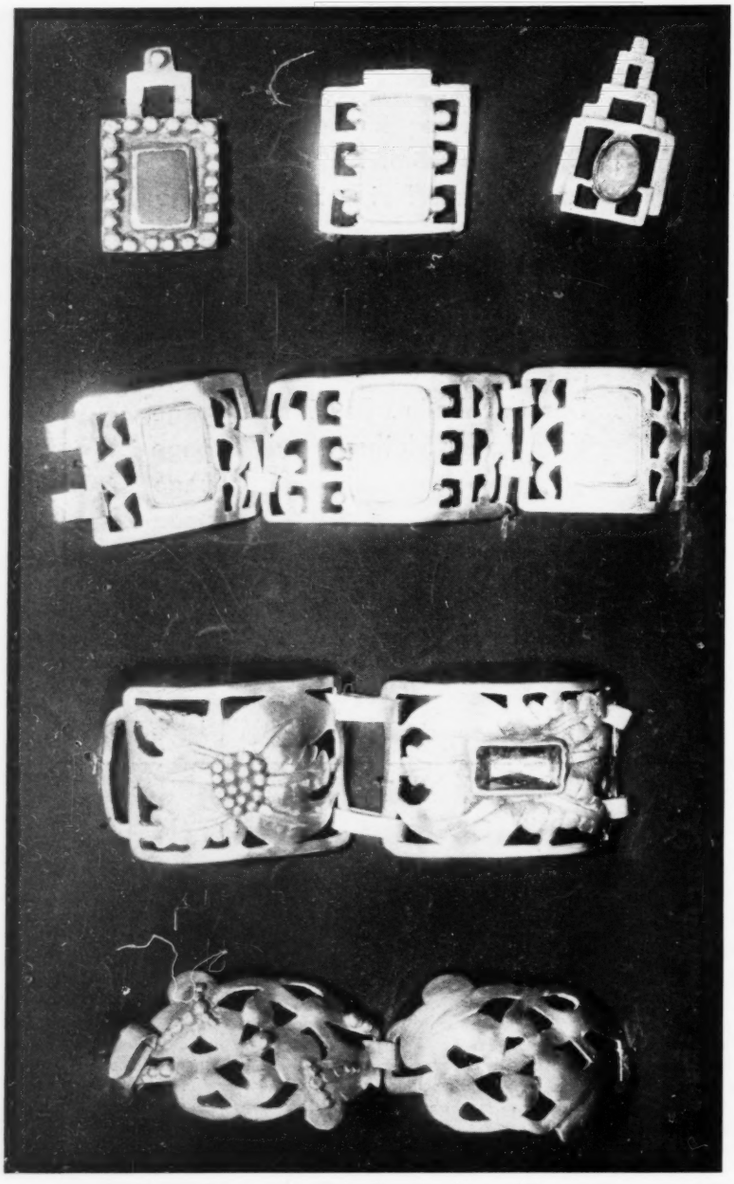
ECONOMY IN CRAFT PROBLEMS



By RACHEL SKINNER

Riverside High School
Milwaukee, Wisconsin

With the depression still affecting many of my students, I have had to improvise more and more inexpensive craft problems for my art classes. I have aimed also at craft problems that might later be made again at home in the new "leisure" which, directed, may enable the individual to share in and promote the artistic awakening in America. Each of the problems described has, then, a double purpose: first, to utilize inexpensive materials and even valueless materials, and second to produce finished articles of beauty and worth which will have practical as well as artistic value.

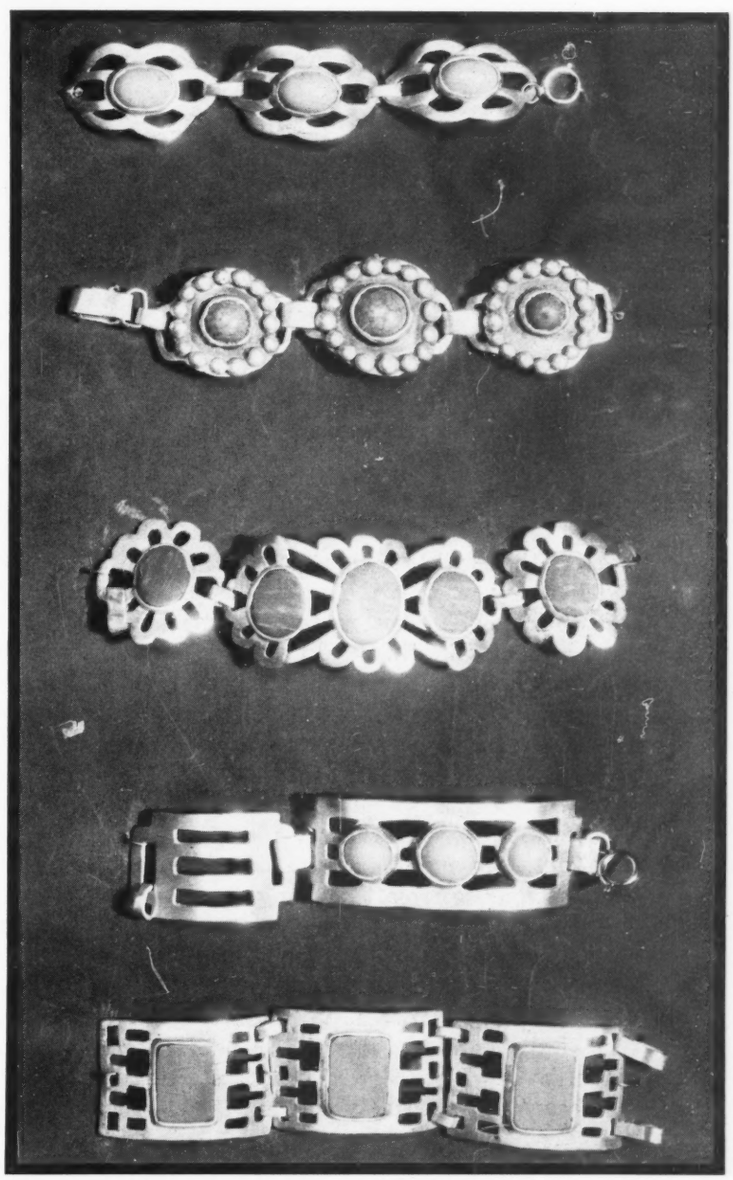
This last year wood carving has been stressed. All of the problems made were very inexpensive and practical. Often we were able to obtain pieces of wood from the manual training department for nothing or for very nominal sums. We patterned animals, figures, trays, and low bowls out of these small pieces of wood. Cigar boxes and California fruit boxes made fascinating problems. We incised simple designs of every description on these boxes which were later used for such things as jewel cases, cigarette boxes, handkerchief cases. It was surprising how much variety was obtained from this comparatively thin wood. Some of the boxes were stained with wood stain and some were painted with very thin transparent oil paints so that the grain of the wood might show through.

Inexpensive wooden bowls such as chopping bowls and coasters purchasable in ten cent stores were perfect for peasant designs in gay colors. Water proofed

by shellac these had innumerable practical uses as fruit bowls, nut bowls, trays, and ornaments.

The peasant jewelry problems have been most popular. The students have designed for small sums very presentable pewter and copper bracelets. The average cost of a bracelet of this type was fifteen to twenty cents depending on the size of the problem. A pin or clip was fashioned for as little as five cents. For stones in many cases we used beads. The beads, provided they were not glass, were easily sawed in half. Karolith,[1] a good cheap substitute for semi-precious stones, was sometimes used. The Karolith was sawed into any number of different shapes suitable for the problems at hand. Another type of setting was the small stone found on the beach and in the field. It was surprising how colorful these stones became when set in copper and pewter. The shapes of the stones, of course, determined the contour of the various pieces of jewelry. We have made very attractive costume bracelets, clips, pins, and rings. For the fastening of the clips we used the backs of cheap clips or safety pins. The pins were simply soldered on to the pewter problems by means of small strips of pewter. Balls were made by heating little pieces of pewter until they rolled up into ball formation. The smaller the ball, the smaller the piece of pewter that was used. Soft solder, of course, was used for uniting the parts. Great care had to be exercised in order not to melt the pewter. This made the work all the more thrilling and interesting. The beads were easily shaped of pewter and soldered on to the problems. We improvised any number of unique fastenings as can be gleaned from the illustrations.

All of the pewter work was not confined to jewelry. We have made any number of useful articles such as bowls, trays, boxes, pitchers, candlesticks, and dishes. Since this work is more ordinary, I shall not discuss it here.



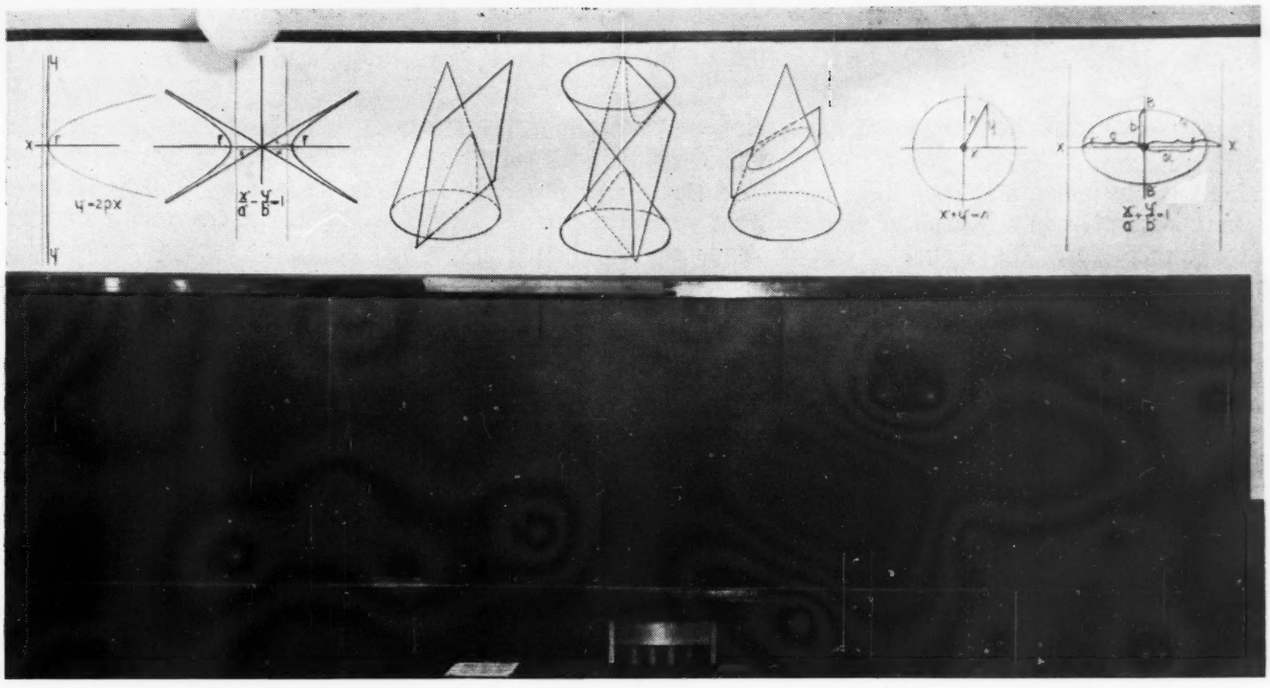
WOOD CARVINGS

The more processes we are able to teach in craft work and the more types of materials we see fit to use, the deeper will be the students' interest and response and subsequent development. We must stimulate the kind of growth in these citizens of tomorrow that will lead them to fuller, finer, more satisfied lives by raising the standards of homes; though our work in the class room concerns little things, it must be so fascinating and far reaching and above all, so practical that it will eventually concern all the big things of life. A teacher must constantly be experimenting with new processes. He must keep up with new trends if he intends to keep pace with these Twentieth Century young people. New ideas, new processes, new materials are continually coming to the front. He must be on the alert to catch those ideas that often arise from the thought of the hour.

Art today is a democratic art—an art shared by all alike. It is alive, prolific, teeming with ideas; though these as yet may not always be in the best taste, they are nevertheless sincere, powerful, easy to understand. And if the new art is to obtain beauty, it will be because forward looking art teachers have developed it into beauty by emphasizing what is good and by eliminating what is bad.

[1] This interesting plastic compound may be bought of Henry Harpers, Newark, New Jersey.

The objects on this page are the results of ingenious craftmen and familiar materials



MURALS IN THE PUBLIC SCHOOLS

By FRANCES FAILING
George Washington High School
Indianapolis, Indiana

Conic sections were put to a decorative use in the classroom shown on this page

Wall decoration carried out by students in the manner of murals is most desirable for public schools. This activity not only provides a practical application of principles and processes studied in the art department and the cooperation and participation of the school, but also eliminates the problem of the successful distribution of the extensive number of gift pictures.

A variation from the usual wall decoration has been carried out in the George Washington High School, Indianapolis. The idea was conceived by the principal, Mr. Walter G. Gingery, who felt the need of well-organized mathematical forms other than in textbooks, accessible for students and at the same time functioning as a decoration in the mathematics rooms. This plan involved not only the art department for the execution but the mathematics department for the material.

The wall above the blackboard in each room was prepared with a dull white finish extending in a band down the edge of the blackboard to make a unit (the remainder of the walls are the usual deep cream of public school rooms.) The mathematical forms were planned in this space and carried out in line with oil paint; one room in black line on the white and the other two rooms in black, yellow, violet, blue, red, green and orange on white, using the complementary colors in harmonizing intensities and values for opposition lines in the plan.

Room I shows various ways of representing the six trigonometric functions. Room II shows the geometric representation of certain algebraic facts combined with some algebraic ideas. Room III shows conic sections. Room IV shows forms representing geometric facts, indicates the history of mathematics, and refers to the relation of mathematics to religion.

The decoration is effective and most appropriate for a high school mathematics department. Due to the simplicity and the use of extensive white background areas, the decoration gives the feeling of added space in the room rather than the feeling of the walls closing in on one, a desirable feature for comparatively small class rooms devoted to academic subjects.

A similar treatment for mural decoration could be developed in a history department, using maps relevant to the subject. These might be painted with a shaded line treatment using powder tempera and yolk of egg with water for a medium. Animated maps could be used for language rooms. The travels of Odysseus, the wars of Caesar and any amount of pertinent material is available. With such a scheme the library might be decorated with abstract interpretations of the various departments of the school carried out

Continued on Page 28

MAKING BUCKLES AND RINGS OF WOOD

By ALBIN CARLSON

This subject will no doubt prove of interest to the feminine readers of this magazine. Wooden buckles are very easy to make, and they have the distinction of looking attractive on any kind of material that you may want them for. These buckles can be made so very simple that no one, if he is careful, will have any trouble making them. To the masculine readers who are more familiar with the working of wood and the use of tools, the buckles turned out will be of interest as gifts if not used by the maker himself. The fun to be had out of designing and carving them will alone more than repay one for the time he spends in their making.

On the accompanying page will be seen several illustrations that will give an idea of how the buckles look. Of course a designer will want to create buckle to suit his own needs, and not use any of the designs shown here unless he so desires. They are shown here for the sole purpose of illustrating how the buckles are made and finished, and to give the readers an idea of the liberties that may be taken in regard to their shape.

The tools needed are few in number, namely: a vise, fret saw, knife, small block plane, file, and several small chisels. For the best results the chisels should be like the ones shown in Figs. A and B, but any chisels having points like in Figs. a to f are suitable. The wood used can be any of several different types. The following are recommended: walnut, mahogany, or maple; the walnut and maple for their hardness, and the mahogany for its fine carving qualities. With the preceding articles on hand one is ready to start.

The first step is to draw in full size on a sheet of paper the shape of the buckle desired, planning a suitable design for it. Next transfer this design to the piece of wood, the thickness of the wood being anywhere between one quarter of an inch to one-half an inch. Then after having the buckle cut to the right size take the fret saw and saw out sections marked X-X in Fig. 1. This is to allow for fasting of the belt to the buckle. Now clean up the edges and cut down the center bar about one half its thickness like Y in section Z-Z in Fig. 1. Next slightly round off the top and bottom surfaces with the block plane, and thoroughly sand the whole buckle. It is now ready for the decoration.

The buckle may be left plain with just the grain of the wood showing like in Fig. 5. It is advisable to oil the surface with either boiled oil thinned with turpentine or some form of stain to bring out the grain. If a semi-glossy finish is desired on the buckle shellac the surface, and when dry rub it down with a very fine sandpaper. Now by waxing the surface the result will be slight gloss that will give the buckle a finished appearance. If a glossy surface is preferred, apply a coat of varnish or clear lacquer in place of the wax. Care should be taken in applying the lacquer as brush marks will be left if it is not applied fast enough. Varnishing should be done in a room that is fairly free from dust, and the buckle when varnished should be allowed to dry thoroughly.

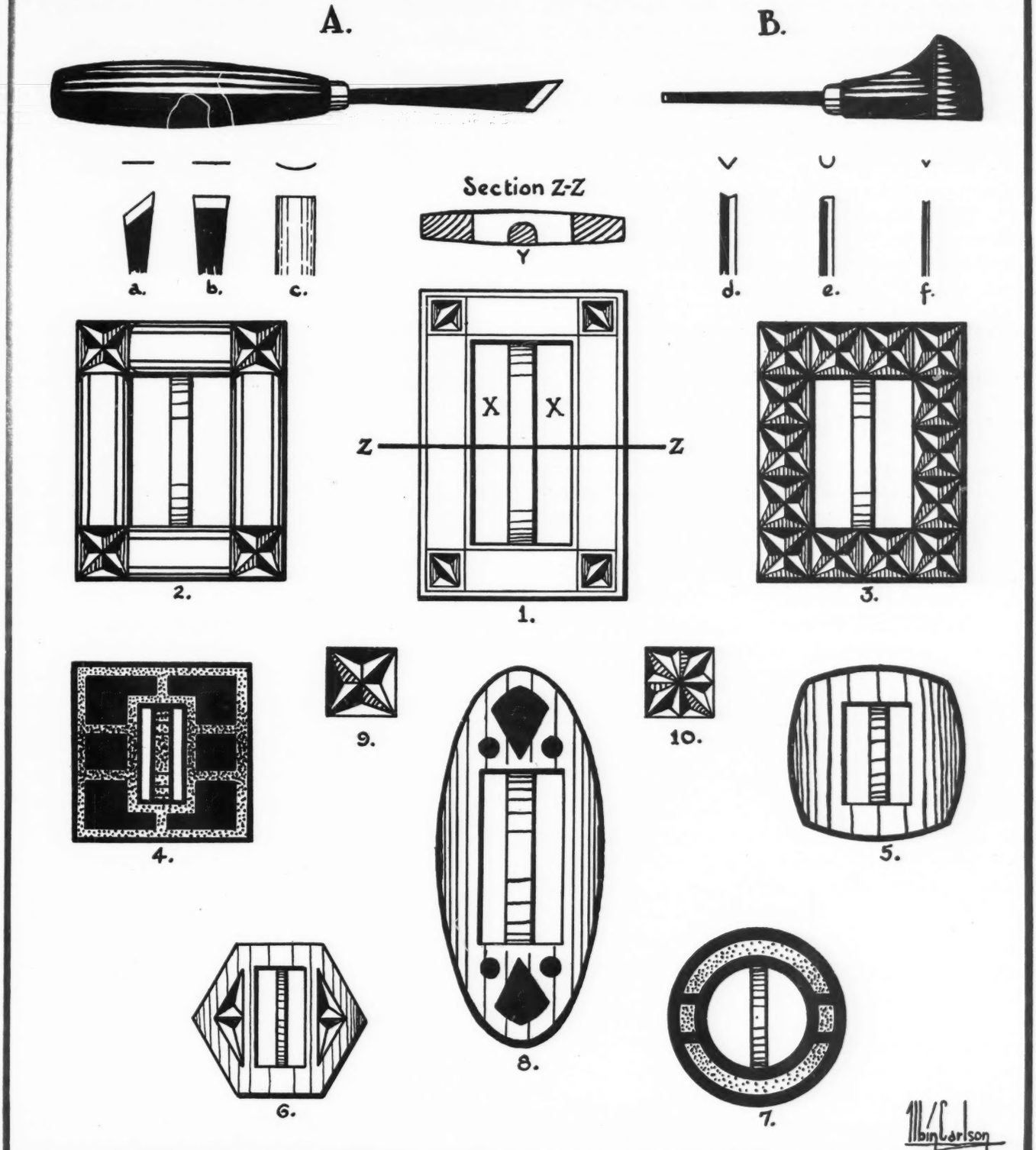
If the craftsman wants to spend a little more time on the buckle he can chip carve it like Figs. 1, 2, 3, and 6. Although a knife with a sharp point can be used a tool shaped like (a) in Fig. A is recommended for best results. Figs. 9 and 10 give an idea of two different designs that can be used in chip carving. The amateur will find it quite interesting if he tries to work out his own chip carving design. It is necessary to work with care so as not to break through the edges with the tool because if this is done it will ruin the entire appearance of the buckle. Cutting some groves along the edges like in Fig. 1 will greatly improve the looks of the buckle. A tool shaped like f in Fig B should be used for this groove cutting.

Paint can also be used in decorating the buckle. See Figs. 4, 7 and 8. The surface is left plain and the design is drawn on very carefully. It is essential to keep it fairly simple because all the edges of the design are grooved in with the V shaped gouge. Now one may give the buckle a coat of shellac, and when dry rub it down with fine sand paper until the whole surface is smooth. Then with a good grade of enamel or lacquer the surface between the grooves is painted. The colors should be kept in harmony with the color of the wood, and when dry the whole buckle is given a coat of varnish. The black sections in Figs. 4, 7, and 8 are the painted sections.

If one happens to possess show card colors, he might try using them to decorate the buckle in place of the enamel or lacquer. This operation is slightly different. After the buckle is cut out and sanded very smoothly, the design is drawn on very lightly with a pencil. Now these pencil lines are gone over with the point of your knife very carefully. This will give a thin narrow groove in place of the pencil line, and when the sections inside these grooves are painted with show card colors, given a coat of shellac they will have the appearance of having been inlaid. When painting with show card colors it is important to tone them down, and not use the colors right from the jars. If any of the color should run into the little grooves they must be gone over again with the point of the knife when the color is dry.

Wood has always been a favorite material for craftsmen and in this article the making of wooden gift novelties is explained in such a manner that any amateur can learn to make beautiful and inexpensive articles. This is the second article in a series by Albin Carlson

BUCKLES OF WOOD

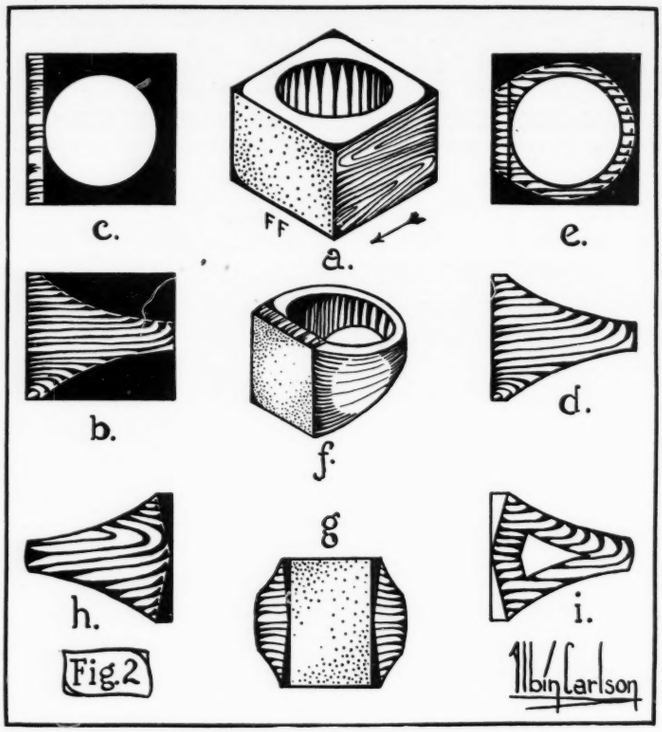


AND HOW TO MAKE THEM

Rings of wood are very easily made by anyone who can do simple carving with a knife. In fact, after the block is cut out, a knife is the only tool needed to complete the carving of the ring. In order to obtain best results, the knife should have a razor-like cutting edge, while the the designer will have to work very slowly and carefully so that he does not split the block of wood. If he remembers to take several small cuts with the knife in place of one large one, he should not have any trouble.

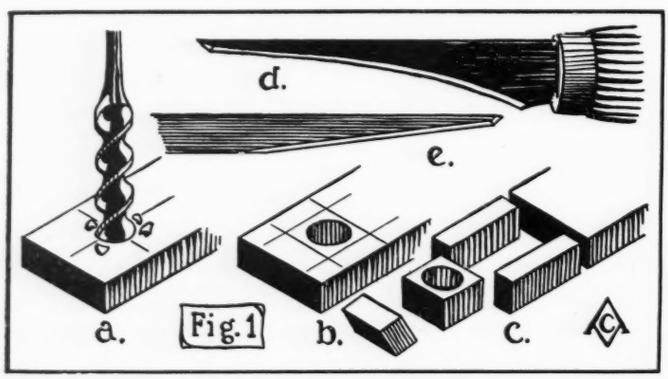
To begin with a piece of wood about three by six inches in size is needed. This wood should be one of the harder varieties, preferably maple; but walnut or another type just as tough and hard will do. Next a drill of the desired size should be selected to drill a hole somewhere in the center of your block of wood. See (a) in Fig 1. Next, with a pencil, a square around the drilled hole should be marked out leaving enough material so that one will have no trouble in carving out the ring. See (b) in Fig. 1. Now saw out the block like (c) in Fig. 1. The reason for first drilling a hole in such a large piece of wood, and then sawing the block out, is to prevent the splitting which would occur if one sawed out the block first and then drilled. For greater ease in carving, the knife blade should be ground like either (d) or (e) in Fig. 1.

Going over to Fig. 2, and using the end grain FF in (a) as the face or front of the ring, cut away the dark sections shown in the side view (b), and top view (c). This will make the side view of the block look like (d) while from the top it will still be a square in shape. Now from the top cutting away the black sections



CONSTRUCTING

A proper use of the end grain is shown above. The various views shown here should be carefully studied by the prospective ring maker in order to understand the proper construction

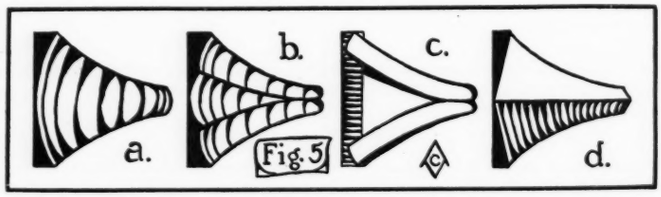


In the illustration above is shown how the wood is marked and the tools are used to begin the making of wooden rings.

The succeeding steps are presented in other diagrams accompanying this article

shown in (e), one will arrive at the result shown in (f). With a file and some sandpaper smooth the entire ring, being careful to keep everything square. The edges, after this is done, can now be rounded off more easily, and with less chance of getting the ring lopsided. Finish the ring like the ones shown in (g), (h), and (i) by cutting little wedges away from the side. The center section can also be cut away like in (i). After sanding the face of the ring as smooth as possible it is ready for the decoration.

It is better to lay out the decoration on a piece of paper first and then transfer it to the face of the ring. The decoration can be made very simple, or it can be made very complicated, depending entirely upon one's taste and skill. A flower design as in (a) Fig. 3 makes a very attractive design. Go over the pencil lines on the ring with the point of a knife,



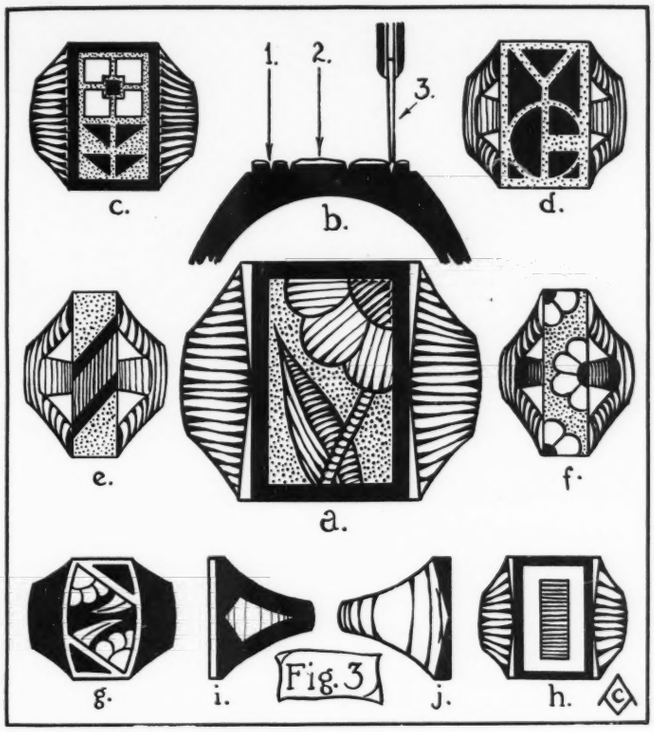


Fig. 3

RINGS OF WOOD

Flower motifs offer a great variety of possibilities in the decoration of wooden rings as shown in the group above. Position of the knife when going over the lines is shown

making a very small groove wherever the line happens to be. See (1) in (b) Fig. 3. The position of the knife when going over the pencil lines would be like the one shown in (3). The surfaces inside the grooves are now painted with showcard color. Care will have to be taken in painting so that none of the color runs into the grooves, because if this is done it will spoil the entire effect of the ring. The colored sections inside the grooves will make the face of the ring look like inlay rather than painting. If some color should happen to get into the grooves they will have to be gone over again with the point of the knife, after the color has dried. A good color scheme to follow in the flower design would be: center of flower yellow, petals white, leaf two tones of green, stem green, border brown. The section between the border and flower design is left natural. Maple is the wood recommended if any painting is going to be done. Now shellac the whole ring, and when dry rub it down with a very fine sandpaper, then varnish it. Clear lacquer can be used in place of the varnish with just as good results, but care should be taken in applying the lacquer as brush marks will be left if the work is not done fast enough.

If one prefers to have a carved design rather than a painted one, the illustrations in Fig. 4 will give some idea of what can be done by just simple carving. If one does not want to spend much time on a ring, and still have it attractive, he can make it like (a) or (d) in Fig 4, (b) being the cross section view of (a), and (c) the end view of (d). For rings of this type walnut is suggested for use, but if one happens to have a piece of teak or lignumvitae, so much the better. In Fig. 4 (e), (f), (g), and (h) are rings that are chipped carved, and are very attractive too when finished natural and with a high gloss.

If one wants to spend more time on a ring, he can make it on the order of the ones shown in Fig. 6. It would be much better to work up an original design to carve on a ring of this type instead of using the designs shown. As there is no limit to what can be carved on the face of this type of ring, it is not advisable to try anything too difficult. After the ring is all carved, it must be given a coat of boiled oil thinned with turpentine or a coat of stain to bring out the grain. After the surface is shellacked and dried it must be rubbed down with some very fine sandpaper. For a glossy finish, varnish the ring. If a dull finish is desired, wax the ring instead of applying the coat of varnish.

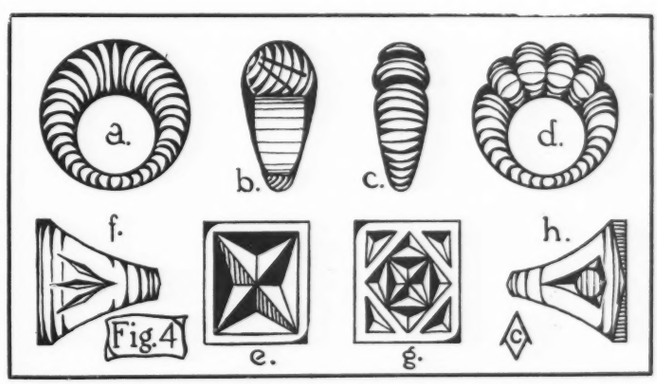
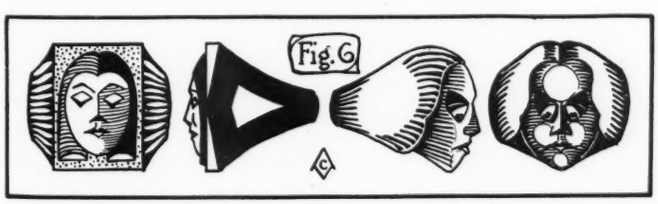


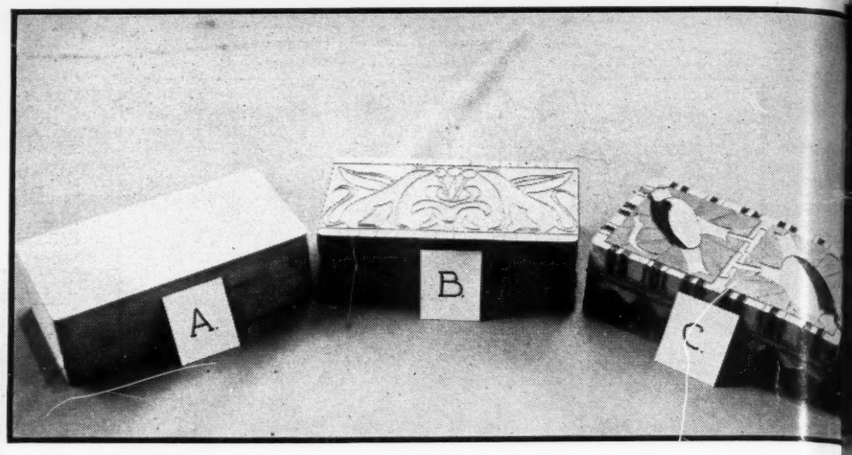
Fig. 4

In the illustration above is shown a group of wooden rings. They have been very appropriately decorated with chip carving which is laid out on an arrangement of triangles

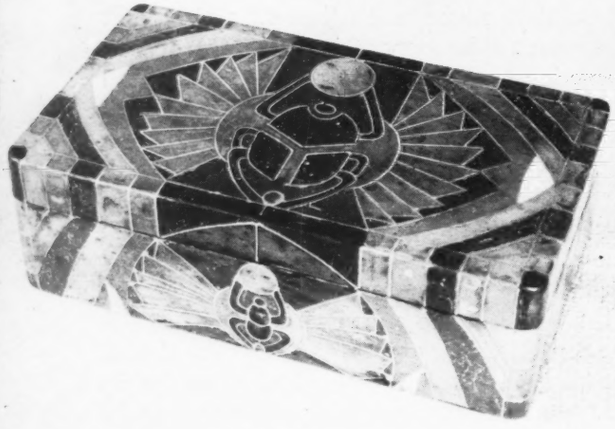
In the two rings shown at the left a decorative mask motif has been used as the setting

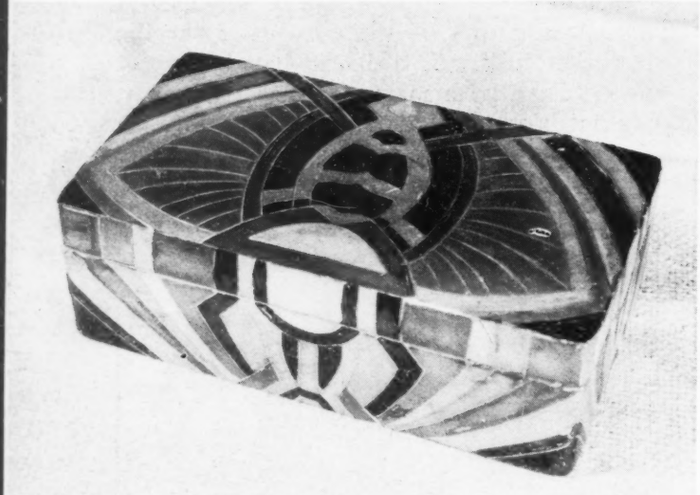


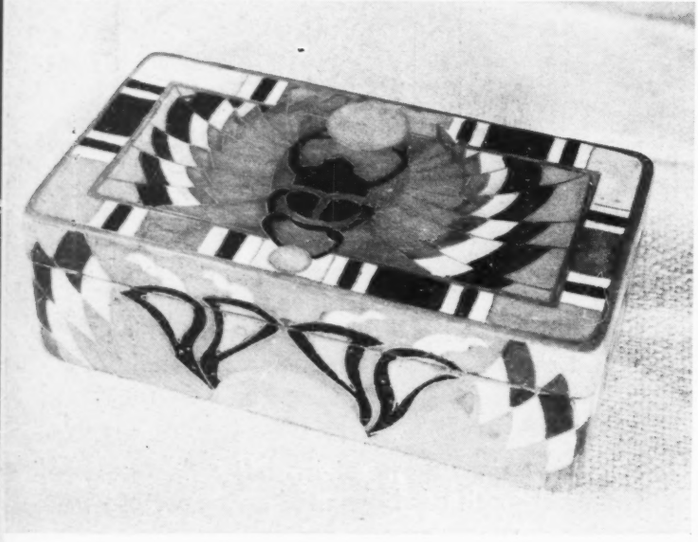
Various stages in this interesting craft are pictured in the photograph at the right



Three decorated boxes are shown below







CLASSROOM CLOISONNÉ

By OLGA ROSS HANNON
Montana State College
Bozeman, Montana

Cloisonné, an age old craft of the Orient which we associate especially with Japan and China, is defined by Webster as "inlaid between partitions".

The object itself is of a metal, chiefly of brass, onto which a fine metal wire has been fired. The shapes between the cloisonnés are filled with enamels of varying colors to form patterns. To bring the enamel to the surface of the cloisonnés requires several applications of enamel and the firing of each of these layers of color. Weeks and often months of patient labor is required to perfect a fine piece of cloisonné.

Since the production of this fine craft is prohibitive due to lack of equipment and limited time in our schools, there has been developed what is believed to be a new craft. This "Classroom Cloisonné" is possible in any class room or studio since very little equipment is necessary.

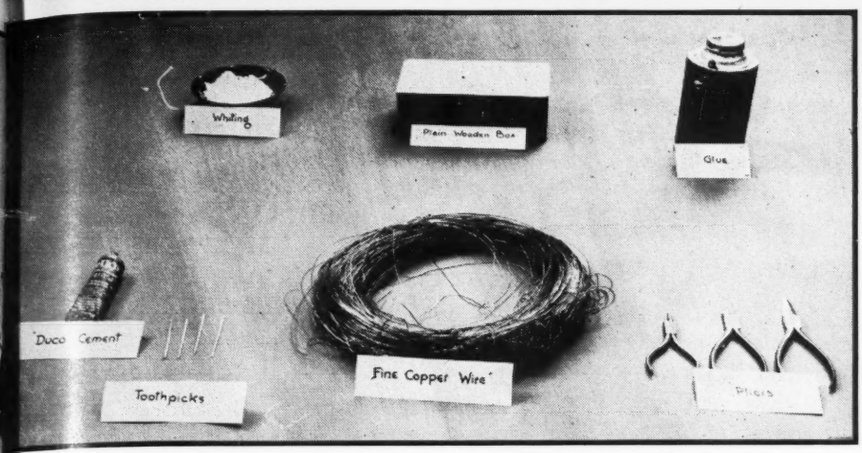
Since Gesso, one of the materials used to make it, is soluble in water it is advisable not to use this medium for anything which is to hold water.

This project was tried out in a design class where students had been studying Egyptian motives and symbolism. Hence some of the designs reproduced here are of the Egyptian spirit though created by the students in a modern adaptation.

Materials and essential equipment are:

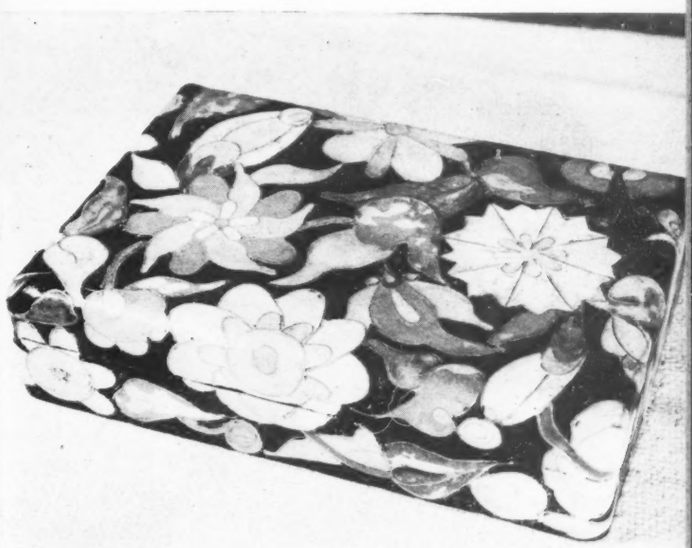
1. A box, placque or some wooden object
2. Fine copper wire (about 30 gauge)
3. Duco cement
4. Whiting
5. Le Page's glue
6. Tempera paints
7. Sand paper
8. Wax.

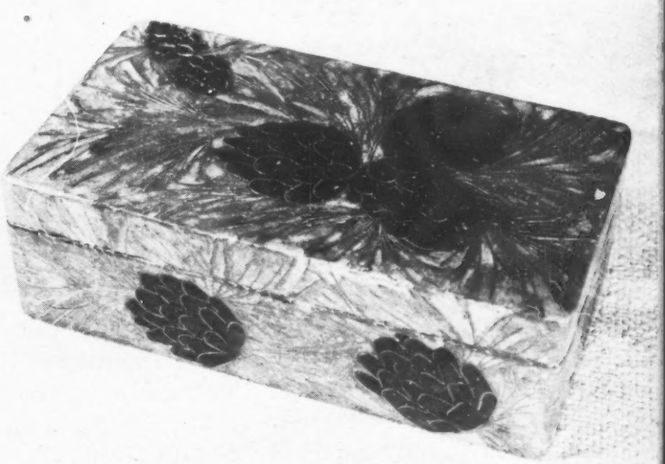
A pair of small plyers and snippers are very useful but an old pair of small scissors to cut the copper wire and a pair of tweezers will serve the purpose. Tooth picks are essential in putting the cement onto the object.

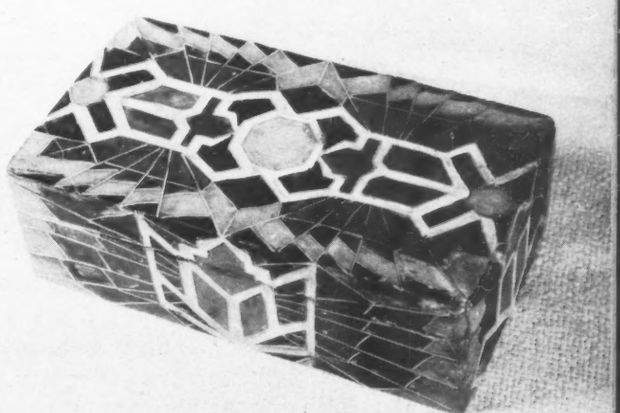


The materials and equipment necessary to the pursuit of this craft are shown at the left

Three completed boxes are shown below







It is necessary that the design be well worked out and that the shape areas be not too large. The design is then transferred to the object and on each line a piece of copper wire is cemented with Duco cement to form the cloisonnés. It is best to put cement on the object and then put the wire into this. Since it is difficult to make a long piece of wire adhere to the object, it is well to plan the design so that the wires are of medium length. Pieces of lead have been found helpful in weighting the wires.

After all the wires or cloisonnés are well cemented to the object, colored Gesso is filled into the spaces to form the design and the background. There are commercially prepared colored Gessos available that are very convenient to use but it can be made by using whiting as the Gesso base with enough Le Page's glue to make a binder and then to this is added tempera paint to the desired color and value. Mix this to a smooth paste with water and float into the spaces until it reachesreaches the top of the cloisonné. When the water evaporates there is a shrinkage so it will be necessary to give it all two coatings of Gesso.

The Gesso will cover the cloisonnés somewhat but after the object is completely covered and thoroughly dried the cloisonnés are brought to light by sanding off superflous Gesso. This can be done on a polishing wheel and with sand and emery paper. The polishing machine is just a quicker way of getting most of the rough places off though all of the surfaces can be made smooth with the use of emery and sand paper. Sanding the surface has a tendency to mellow all colors, so it is advisable to keep the Gesso colors very clear and bright, though values do not change to an appreciable degree through the process of sanding.

After all the surfaces are smooth, paint the inside and the bottom of the box with tempera paint. The last step is giving the entire object several coatings of floor wax rubbing after each coat to get a nice polish. Shellac can be used in place of the wax but it has a tendency to change the quality of some colors.

This project takes time and patience to carry to completion, but there is apt to be no failures.

The illustration at the top of this page shows the materials and equipment to be used. At the top of page 10 may be seen three stages—A the plain box, B box with the wire, and C shows some of the Gesso on the box.

THE SILHOUETTE AND ITS USE

By ANNA JEANNE PLATFOOT

The silhouette is of Greek origin and the oldest type is connected with the ornamentation of pottery. In the ancient tombs of Egypt it was used for the frescos, and the insinuating effect of the silhouette is assuredly connected with death in its mythical origin.

The student of design appreciates the charm that the subtle effect of the silhouette lends to the portrait. In fact, the value of the shadow portrait is that it presents the contour of the design, eliminating any unnecessary detail. The very clarity of line and condensed detail are convincing of the time and trouble saved by this method.

Born in France it was soon adopted by the Germans and English, the lower classes appropriating it from the upper classes. The first cut portrait on record is the silhouette of William and Mary done in 1699.

The "shadow" cut portrait was popular about 1770 and was in great demand early in the 19th century, but the production of the choice examples of black portraiture came to an end during the early days of Queen Victoria, around 1850.

The silhouette in its simplicity has all the charm of the Japanese print, revealing in an exquisite manner the fashions and conventions of the day. In an inferior state it is still a charming craft, naively expressing the intimate domestic affairs and character of the time. The transient shadows of the past have been kept for us through the silhouette.

Not only is it invaluable from an historical viewpoint but it is full of beauty, and to study its different phases through the centuries is interesting.

It is interesting to note that the name itself signifies economy. Etienne de Silhouette, Minister of Finance to France in 1759, by his economy helped to avert national bankruptcy during the reign of Louis XV and thus caused his name to be given to things apparently economical.

The great variety of the processes, the strength and clarity of line, and the freshness of design in this surprising and quaintly appealing craft give a finesse to the portrait in monochrome. Each variety has its special grace. Some earlier specimens were cut in paper. The Mid-Victorian worked in paper. Though

the silhouette executed by brush on card, ivory or plaster approaches closely the work of the miniature painter, it is not necessarily considered the highest type. Many miniature painters of the 18th century worked alternately in black and color.

Biographies and histories, as well as domestic scenes were often illustrated with black portraits in copper plate. The English and German porcelain factories used the silhouette as a means of decorating souvenir and gift pieces. In glass, too, the shadow portraits were designed in gold leaf, and in black on glass which was enclosed in a transparent layer of outer glass for protection. Plaster, ivory and glass, India ink, smoke staining and oil painting were used one by one or together. Plaster and ivory, with or without gold, cut black paper pasted on card and finished edges with lines of paint on background for a soft effect, and painted on glass or plaster, were among the various methods used.

This handicraft, which was the beginning of inexpensive portraiture, is now an important art expression in modern life; and many of the leading schools of fashion today give infinite consideration to the study of the silhouette. Its varied aspects through the centuries serve as a basis of fashion. It simplifies the period costumes and eliminates many errors that otherwise are seen in the illustrations of Renaissance, 18th and 19th century costumes, and at the same time imprints a strong effect on the mind of the artist because there are no contours to confuse the outline.

In making designs in silhouette, it is most important to have the black and white spotting balance well. This is especially important when making a group drawing. Group drawing, that is, using more than one figure, can give an interesting effect if well designed. This method of pen and ink shadow painting is very smart for Christmas or other greeting cards and stationery.

When making the greeting cards, use colored or white art paper and cut to the size card desired. The card can be made of red, green or blue paper with the silhouette in white or black india ink; or white paper with the silhouette in black and a little red or green water color added to the design.

Stationery is quite novel when decorated with a shadow drawing. A heavy writing paper with a rather smooth surface should be used, and the design should be placed at the left hand corner or center top of the sheet. The design should be small and the best effects are obtained by using black india ink on white, grey, blue or green paper, and brown india ink on cream or buff paper.

The inexperienced artist will find the art of shadow painting quite simple to master, especially the silhouette executed in pen and ink.

It is best to draw the design first in pencil and then follow over the outline with pen and ink, and finally filling in with brush and ink.

All the material required for this type of painting is: kid finished bristol board, a bottle of india ink, a very fine pen (Gillotts Crow Quill No. 659 is preferable), and a small inexpensive water color brush for use in filling in the outlines and making the solid silhouette.

Tally cards and place cards can be most amusing done with the silhouette of animals, dancers, etc., in black, with a touch of water color.

The silhouette cut in paper is fascinating and can be used in ever so many novel ways. Needing only the talent for catching a likeness and skill in using the scissors, the artist, without benefit of pencil or ink sketch, will delight in cutting freehand silhouettes.

Lamps are made beautiful with a little, black cut paper silhouette pasted on the shade. A thin coat of shellac is used over the pasted silhouette for protection.

A shabby waste paper basket can be rejuvenated by recovering it with small dotted, striped, or tiny flowered wall paper and adding an attractive black cut paper silhouette.

The colored crepe paper favors such as, snappers, candy baskets, etc., are most effective with a tiny, black paper silhouette of an animal, flower, or dancer pasted on them. Silhouette decorations are especially appropriate for the Hallowe'en party.

Valentine cards are very romantic and most appealing made of red, gold or silver paper with a silhouette cut in white or black paper pasted on them, and an edging of real lace gathered and pasted around the whole card.

In fact, the silhouette used in any novel way is very smart and individual.

We must not dispose of this fascinating subject without saying a few brief words on the use of the silhouette by the caricaturist. The fancy for what is humorous and grotesque, and the taste for the comic find a vent in the amusing episodes that can be depicted successfully by means of "shadow" painting.

A NEW USE FOR PINE KNOTS

By L. A. CLARKE

Hidden in the waste piles, or burned as rubbish at many of the saw mills and finishing plants of the Coast are lost to sight many beautiful natural products, not only in infinite variety of form but in beauty of coloring in homely pine knots.

Time was when knots heated houses or lit them, but today electricity makes it possible to utilize their semi-transparent sections in the making of lamp shades and similar uses. No two knots are the same, and even the various section cuts vary greatly. Well seasoned "planer ends" from the finishing mills furnish the best supply, but, like gold, it is where you find it.

The pieces are re-sawed to three-sixteenth inch or thinner, such resawing being done with extreme care to save machine smoothing, which is not practicable in pieces not well seasoned or overly rich in gum, or on account of the short lengths, and the tendency to clog the sanding machines. The shaping of the leaves must be done to accurate measurements with great care.

The binding materials are art glazier's lead or zinc strips used in their trade. These strips are made in a large variety of cross sections, both in single and double channels. The zinc cannot be used to advantage except in straight work.

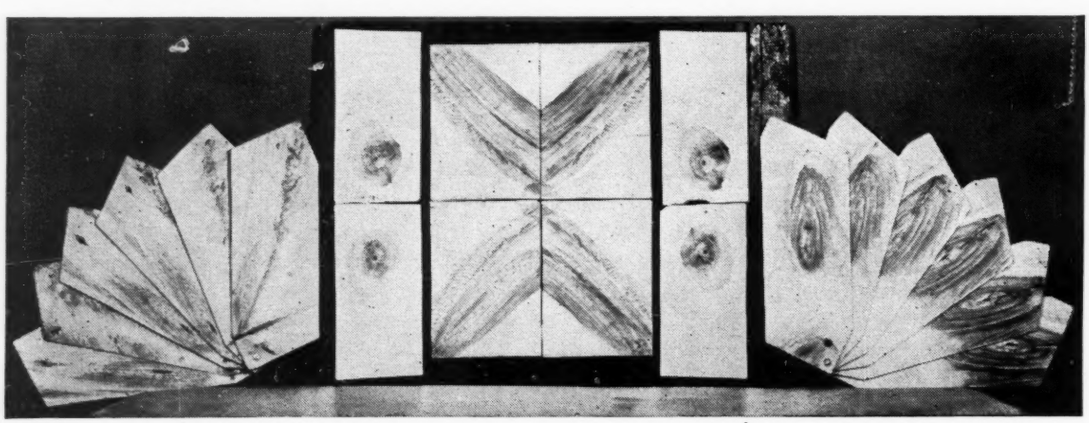
The top strip for each shade is first made, the shape depending on the design; then the side strips are soldered in place, the leaves placed in position and the bottom strip soldered on at once, section by section.

The leaves must fit tightly, even though a little hand shaping is required. The zinc strips are of a fine silvery color and really need no finishing, though enameling in non-contrasting colors may suit some tastes.

The leaves may be waxed, oiled, varnished, etc., to suit individual ideas, so long as they are not rendered opaque. The openings at the tops must be filled in some suitable manner to provide ventilation and carry the necessary connection by which the shade is connected with the wiring, preferably brass or copper grill, soldered in place.

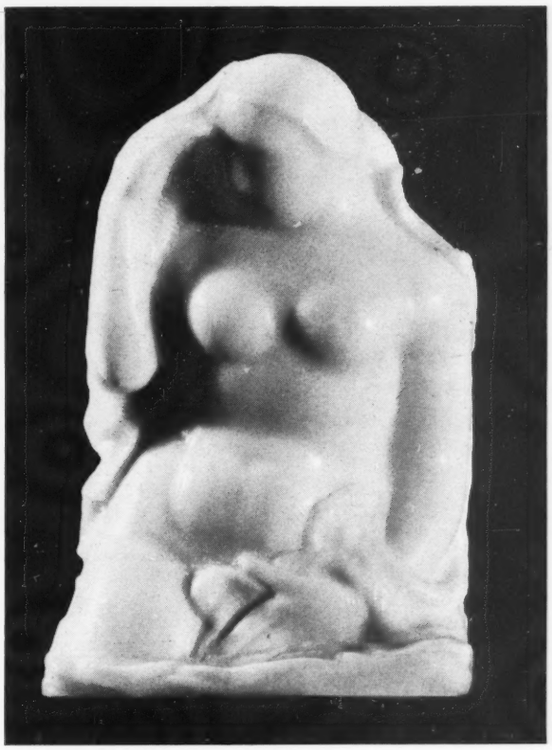
Some of the natural patterns in these knot sections are marvelous, both in intracacy of design and coloring, the latter running from brilliant crimson to light yellow, and seems to be a matter of seasoning or thickness.

The thicker pieces seem to run to the darker shades. There are no duplicates, though as many as eight cuts may be made from an inch and a half plank end.



Cross sections of pine knots at the left used to make the lamp shades shown above

"Julia," a delicate study in youthful grace, carved by Morton Hollis, New York, winner of the Lenox Award in the recent Soap Sculpture Competition



"Susanna," a striking figure study by August Jacob of Philadelphia won the first prize of five hundred dollars in the professional class of the last Annual Soap Sculpture Competition held in New York

The various pieces of soap sculpture shown on this page were prize winners at the Tenth Annual Soap Sculpture Competition recently held in Rockefeller Center in New York. These pieces were exhibited along with four thousand soap carvings entered in the competition

SOAP SCULPTURE FOR THE AMATEUR

Soap sculpture is an interesting and inexpensive craft which offers great possibilities to craftsmen of all ages. The tools required, a penknife and a bar of soap, are not difficult to secure and the medium is simple of execution. There has always been great satisfaction to the creative minded person in working with volume and with materials which have three dimensional possibilities. Young children, especially, enjoy carving and it is a great experience for children to leave the usual two-dimensional work for a little adventure of this kind. Clay modeling also offers splendid opportunities in three-dimensional art but the clay or plastic materials are not as available as soap. A few experiences in carving a bar of soap will do mire for the real appreciation of sculpture than any amount of lecturing and reading on the subject.

"Portraits," by Thelma Gilbert of Weaverville, California, is a study sculptured in relief, and won the first prize in the advanced amateur class in the recent Tenth Annual Soap Sculpture Competition

CREATIVE DESIGNING FROM LANDSCAPE

By HILDA PUCHER MOHLE

San Bernardino Evening High School
Rialto, California

Fine pattern in landscape may be advantageously taught through the medium of india ink. The technique involved is necessarily direct which helps to eliminate superfluous detail so likely to mar the landscape designs of beginning students.

Let the students first work for simple, interesting line drawings, keeping in mind the fundamental laws of dominance, opposition, transition, repetition and balance. The importance of a vital line drawing should be stressed, for unless the skeleton of the landscape be emphatic, the finished design in black and white massing may be insipid and uninspiring. It is well to recall the resulting effects of an emphasis of horizontal, vertical or angular lines, pointing out that the horizontal line scheme gives a feeling of repose and tranquility, and that the stress of vertical lines may give impressions of strength, grandeur or dignity, whereas an emphasis of angular lines may produce a result of restlessness or energetic movement. A simple analysis of such facts makes the study of landscape much more interesting to the student and encourages him to work more objectively.

Having completed one or more successful line designs, the massing of black and white is then begun. As this process progresses students should feel that additional lines may be added or occasionally one eliminated from the basic line skeleton as judgment dictates for the desired result. A medium size brush is best for this work, about a number 8, camels hair, ox hair or red sable. Be sure the pigment in the India ink is well mixed through the liquid so that a deep, rich black is procured.

Start with the sky and work for a textural effect with brush stroke groupings. It is well to caution the student concerning a monotony of area treatment which results when about the same width of stroke is repeated over a sizeable area. Encourage variety. If the sky texture stroke is thin at the top let it become thicker as it progresses lower, or, reverse this order. Cloud effects may be produced by an ascending line direction, with the textural areas alternated with areas of white. This technique is valuable where the student has a large area of sky, but it is more difficult and for beginners it is advisable to limit the sky space to a small proportion of the entire design.

A mechanical exactness is not to be encouraged, but rather the objective should be a free, vital rendering. Forms of trees, mountains, houses and other objects are brought out graphically by contrasts of dark and light. Modelled contours are interesting but flat silhouettes may also be used effectively. Charming effects may be produced by the supposition of a strong sunlight, making one side of the objects light and leaving the other side in shadow. The transition of dark to light is achieved by controlling values produced by stroke thicknesses and distances apart. For example, to gradually go from a black area to a white area, use, at first, a close grouping of heavy strokes and as the area advances toward the white gradually make the strokes thinner and further apart.

Much can be done to achieve textural effects of fields and plant growth. Cross-hatch, stair step, zig-zag, waving and numerous other strokes may be employed. Usually the foreground should be rendered with an emphasis of dark and the sky have an emphasis of light, but some stunning effects have been achieved reversing this order. Students must keep in mind

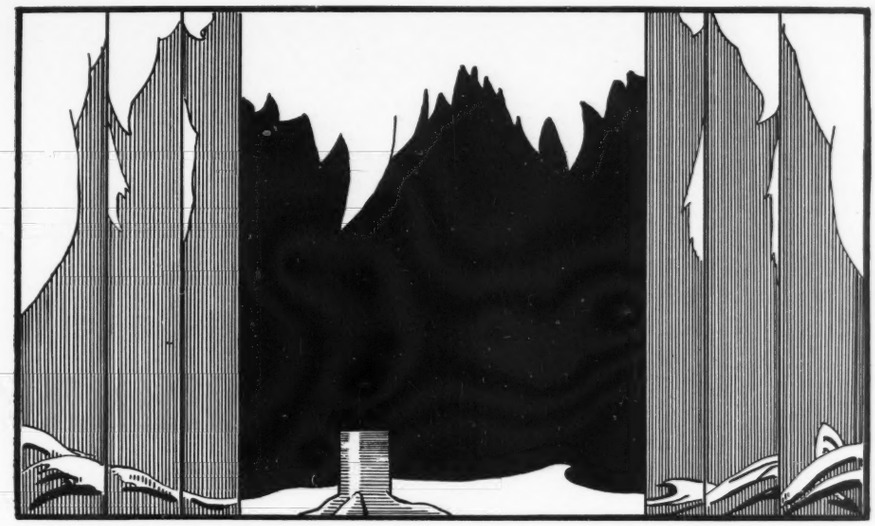
Continued on page 32

A MOUNTAIN LANDSCAPE

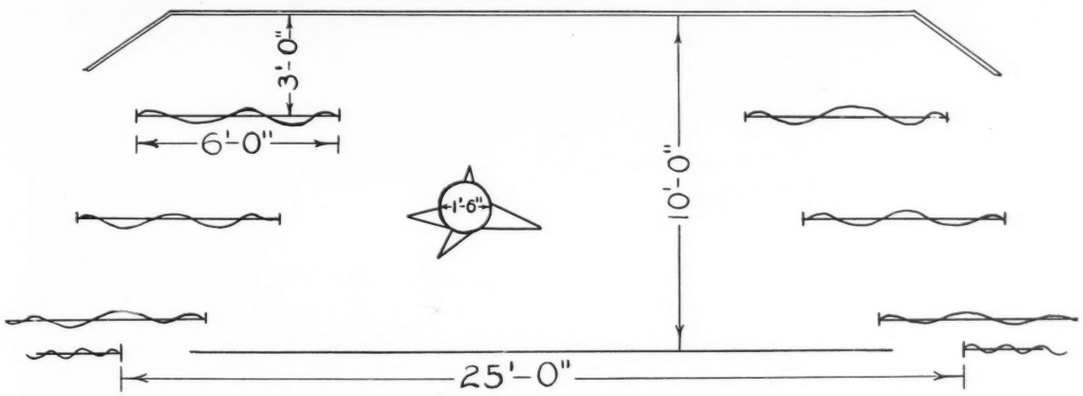
By THETIS ANTON

MORNING

By HILDA PUCHER MOBLE



ELEVATION OF THE STAGE SETTING MADE OF PAPER. THE PLAN FOR THIS SETTING IS SHOWN BELOW



A STAGE SETTING OF PAPER

By ELLEN BENBOW

Many teachers find the problem of building stage scenery very difficult. In most cases they probably have little money to spend, yet they want something new and original, not the usual old-fashioned set pieces that can be rented from scenic studios. A few months ago the music department of a high school planned an All-American program for glee club and orchestra, with tableaux on the stage to illustrate each group of musical compositions. The problem was to design the set and direct the building of it, as well as stage the tableaux. The difficulties that confronted this group are similar to those that will come before many other teachers and amateur groups who attempt to stage plays in school auditoriums.

In this case the auditorium is also used as a gymnasium, and once a stage is put up it stays until the end of the year; for this reason it could not be used until a week before the performance. This stage consisted of curtains on an iron framework, which formed the basis of it, a tab curtain for closing the front of the stage, an interior "box-set" (French doors at the rear, a door and window on either side) with a hanging ceiling, and the floor was made by placing together box-like platforms.

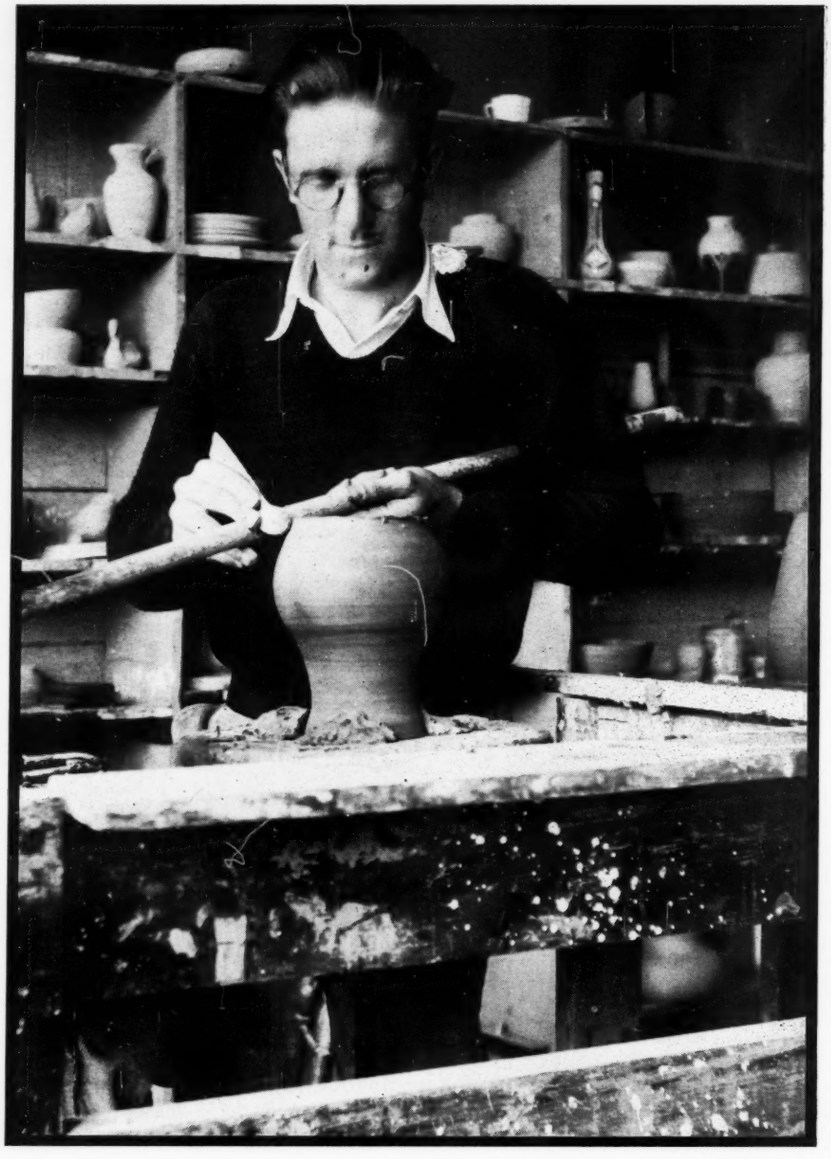
With these conditions in mind and a limited amount of money to spend, the work was started. There were nine tableaux altogether, beginning with the Indian Scene, illustrating American Indian Music, and ending with the Modern Scene. Because out-of-doors scenes could be used, one exterior set was sufficient, and this simplified the problem considerably.

The design, shown in the accompanying illustration, called for a back drop and wings to symbolize a forest, yet serving to conceal the flood lights and their operators. These were made entirely of green wrapping paper painted with black and light grey. The grey gives the effect of silver under spot lights and is less expensive.

One roll of twenty-four inch green palm leaf wrapping paper was purchased for $2.80, and after using all that was needed for the scenery, about half of the roll was left for future use. A five pound box of light grey kalsomine, at fifty cents, and one pint of flat black Enamelkote, at seventy cents, together with a few small paint brushes, pins and thumbtacks, completed the necessary equipment for making the scenery. The stump was made by pinning and tacking several pieces of light green two-ply Bristol Board onto a stool.

Continued on Page 28

THIS IS THE SECOND ARTICLE ON SIMPLE POTTERY MAKING FOR THE BEGINNER. THE ILLUSTRATION SHOWS THE AUTHOR WORKING AT THE POTTERS' WHEEL



EASY TURNING AND FIRING METHODS FOR THE AMATEUR POTTER

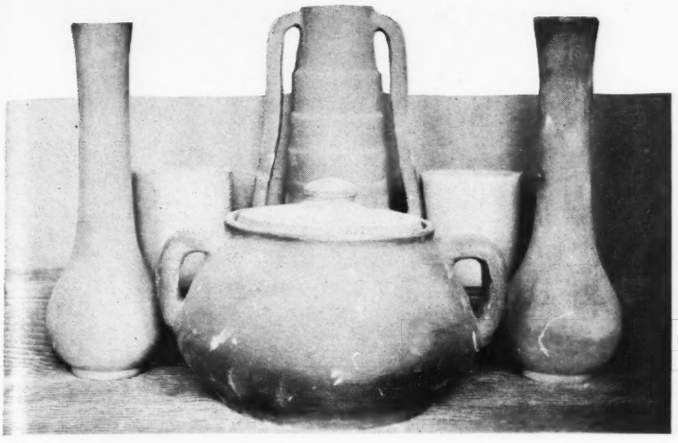
By R. H. JENKINS

Humboldt State Teachers College
Arcata, California

In an earlier number of the DESIGN the writer endeavored to make clear some of the interesting features of a potter's wheel and the various steps covered in the process of throwing pottery. To stop the discussion at that stage, however, leaves the subject in rather an unfinished state, as the artist is only at the beginning of his work.

After the piece is thrown, it should be cut from the wheel head and set aside to harden for the process of turning. This hardening or stiffening is brought to a state called "leather hard", which simply means that the clay in the piece has dried until its body texture is comparable to leather. In this state the clay will cut smoothly, under the action of a steel tool, and is ready for turning.

From a garage, or an auto wrecking plant, get a strip of malleable steel a sixteenth of an inch thick and three-fourths of an inch wide. Cut from the strip several pieces five or six inches long. A hacksaw should do the work easily. Bend over at one end of each piece an edge about three-fourths of an inch wide, and grind these edges into tools as suggested in the illustration. There should be a round pointed tool for the roughing cuts, and the skew and square-edged tools for the smoothing cuts. Various special tools can also be made for special work. The writer likes especially the looped tool which is made from an old band saw blade. He finds it of extra value in many places.



A group of finished ware made by methods described here

In turning, it will be found well to work on the bottom first, and in fact, if the throwing has been carefully done, it will not be necessary to turn elsewhere, as the top should be practically finished in the first process.

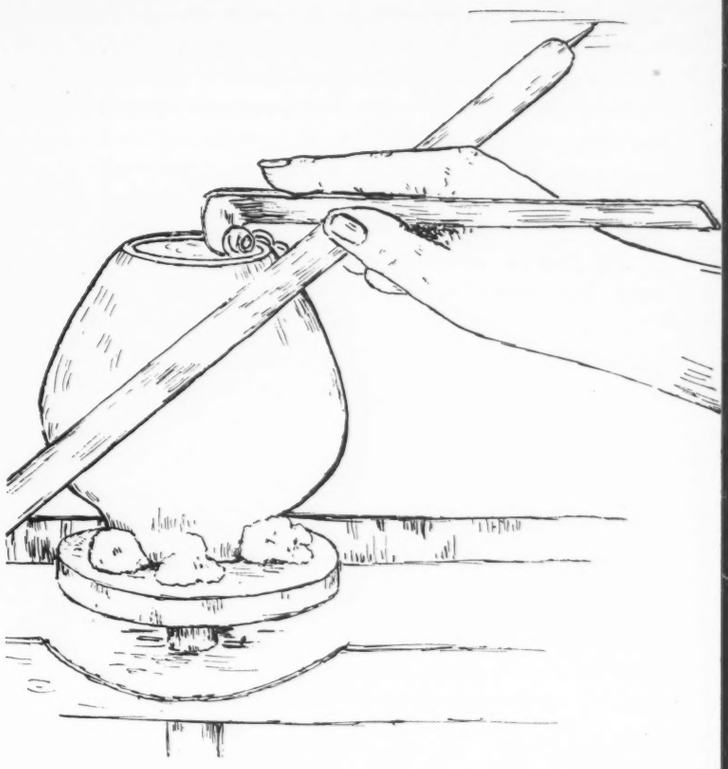
Choose for the first pieces a bowl comparatively low in height, as it is easier to fasten upon the wheel. Place the piece upside down on the head, and while revolving the wheel slowly, gently slide the pieces with the hands over to the center of the wheel. This will take practice, as the piece is inclined to slide off the head, but is such a help in centering that it is worth while. When it is centered as near as possible with the hands, use the turning stick and pencil to test the work. The turning stick is shown in the illustration with the tools, and is simply a broom handle with a sharp nail acting as a spur on one end. On the right hand side of the potter's wheel, nail a wide board, tall enough to handle any piece turned, and into this board thrust the spur of the turning stick. The opposite end of the stick is held under the left arm and with the left hand, leaving the right hand free to hold the tools.

The round point, or the loop tool, should be the first one used, and with it the operator should rapidly cut off all surplus clay. The finishing work should be done more slowly with skew and square-edged tools.

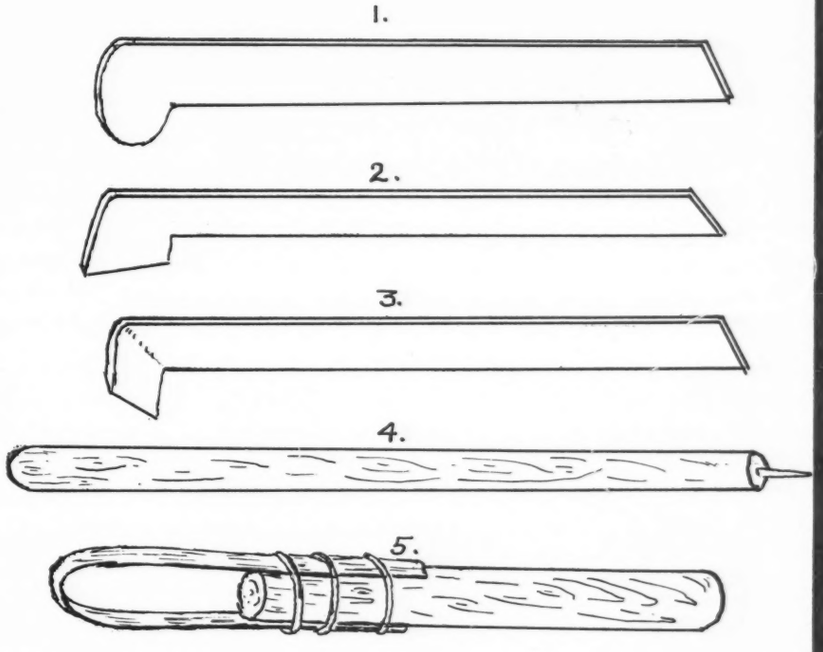
A good foot should be turned on all pieces, as it lends character to the work, and is also of practical value in making the piece sit well on any surface. Some suggestive types of feet are shown among the illustrations.

Sponge the piece thoroughly with a moist sponge, when the turning is done, and then set it aside for the final drying. The drying should be carried on in a warm room out of the direct rays of the sun and yet with a good circulation of air. In summer, any convenient place out of the sunshine will do.

Finally, when dry the piece should be sanded free from any rough spots, after which it is ready for firing.



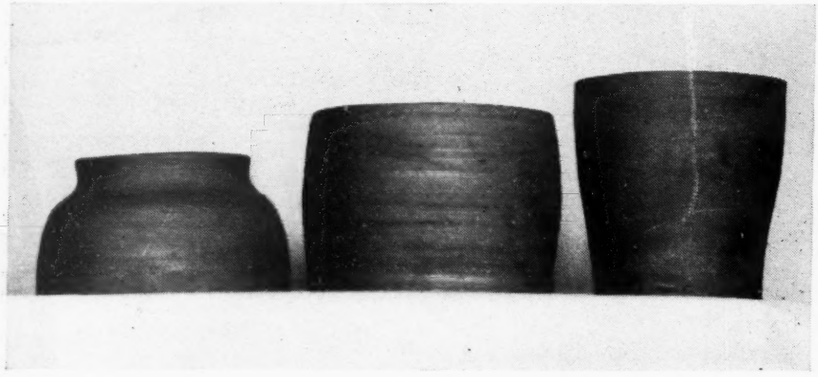
A close-up of the turning process showing how the turning stick is held and the position of the turning tool. The correct angle is necessary to assure the best cutting results and finish

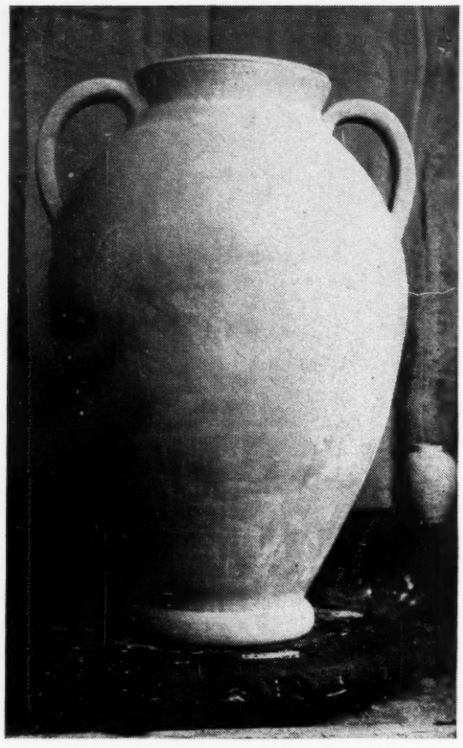


Above are shown several helpful tools used in turning

1. Round point. 2. Skew point. 3. Square point. 4. Turning stick. 5. Loop tool.

Large pieces may be made in molds in various ways, such as jiggering, casting, or pressing, but a still more interesting method is the thrown sectional process. Sections are thrown on the potter's wheel to a scaled pattern. These sections when stiff enough to hold their own weight are turned and fitted together with liquid clay used for a binder. Very large pieces may be made in this manner, and the process is a most interesting one





In centering, the leather-hard piece is placed upside down upon the moving wheel

When the piece is apparently centered, a test is made with a pencil as shown below. To adjust, it is drawn across the center of the wheel half the distance of error

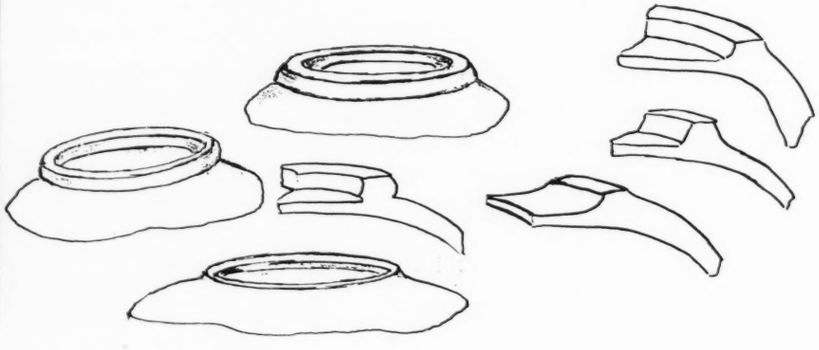
The firing of pottery is an interesting study in itself, and may be successfully done in a number of ways.

For the production of ware to sell in a limited way, the small portable kilns are quite satisfactory and well worth considering. These kilns also give excellent service for school use and can be purchased from reliable firms, a number of whose advertisements appear regularly in DESIGN.

There are also the large commercial kilns, made of brick, and holding many hundreds of pieces. However, these pages are written, not for the commercial producer, but for the individual who wishes to experiment in the field with little cost to himself.

The simplest method known, is that which might be called the open or campfire process, and is carried on much in the same manner that primitive man fired his ware in ages past.

Examples of feet designed to suit the vase

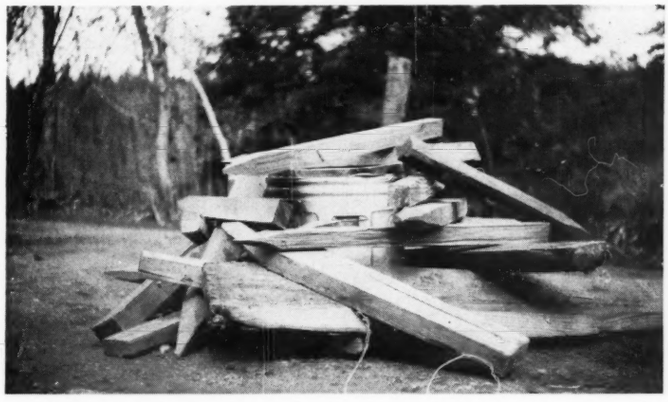


From a junk man obtain a strong metal container. It may be a large can, or still better, an old iron kettle, or even a discarded hot water tank. The former use makes little difference if the necessary requirement of strength is present.

Into this container pack the finished pieces, covering them completely with dry sand. Be particularly careful to have a thick layer of sand between the pieces and the outside wall of the container, as the sand guards against the fluctuating temperatures of the open fire.

When the container is filled, and the cover on, start a moderate fire entirely around this pottery holder.

CONTAINER READY FOR FIRING



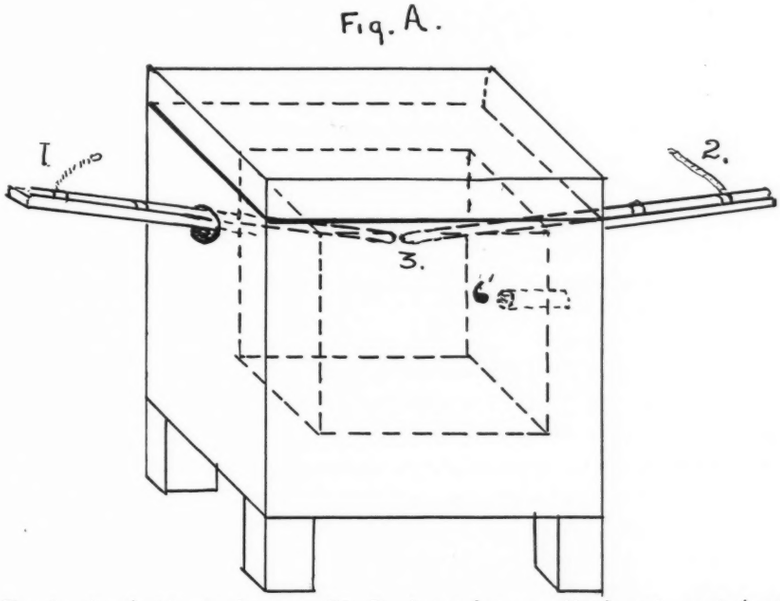
As time passes, increase the fire until at the finish the holder is buried in a mass of flame. The main secret of successfully fired pottery is an even, steady increase of temperature to a final climax, and then a slow and gradual cooling, until all is cold. Haste in either stage is liable to bring grief to the ware. With ordinary clay, the firing should be carried on for five or six hours, and the cooling for an even greater length of time.

If a strong can or other container cannot be found, the ware may be placed in a hollow, scooped out in the ground, and there covered with sand and fired. Great care has to be exercised in such a case, however, in order not to break the pottery with the fuel.

Mr. L. L. Winslow, in his interesting book "Elementary Industrial Arts", (Macmillan Co.) page 129, has some good illustrations of this type of firing, and of the finished ware. He does not, however, use the sand covering, which gives an added insurance against breakage.

Mr. Geo. J. Cox in his excellent work on "Pottery", (Macmillan Co.) pages 160 to 169, gives some very practical suggestions along this same line, and his drawings portray still other simple methods of firing pottery at low costs.

The writer also offers, among the illustrations, a cut showing two simple types of kilns which may be built by any individual. The one Fig B. is a small gas kiln, with a little muffle, in which pottery cannot only be fired but glazed. The walls are built of fireclay slabs, made from a good grade of fireclay and grog, using a third grog and two-thirds fireclay. The grog was made by powdering up old firebricks into a powder of a coarseness comparable to peas. This was wedged thoroughly with the fireclay, and then rolled into slabs with a rolling pin. Boards were used as supports for the clay, and cloth next the boards to keep the clay from sticking. The slabs, when dry, were fired by the sand open-fire method, and then stuck in place with fireclay. Around the outside, an old sheet iron container was built to hold the walls against the expansion of the heat. A spy hole was cut through one side, and a small stack built for the top. Gas was applied through a burner underneath. The opening is indicated at figure 5. With this type of kiln the amateur can launch himself into the field of production, complete glazed ware, and learn kiln manipulation with a very small expenditure.



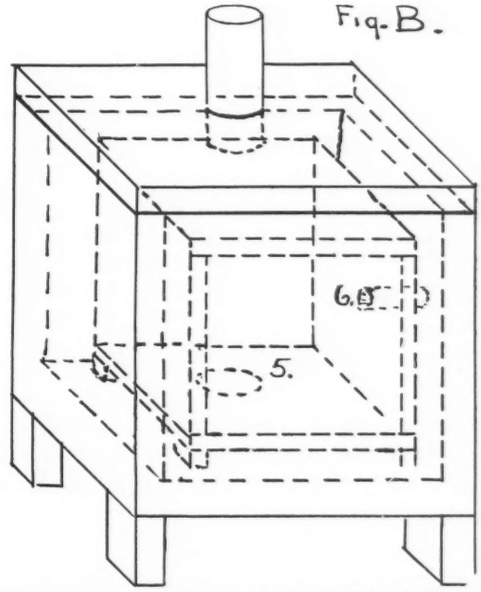


Fig. A. An electric arc furnace. Fig. B. A gas furnace. Numbers 1 and 2 are the carbons, and 3 the point of contact. Number 5, approximate location for gas burner. The opening is cut through the outside wall of the bottom, but not through the muffle floor. Number 6, the spy hole.

SCHOOL LIFE CHALLENGES DESIGN

By DOROTHY VIRGINIA BENNIT
William S. Hacket Jr. High School
Albany, New York

The everyday routine and procedure of school activity offers many real situations where the creative minded teacher and his pupils can contribute much in the way of happier, fuller lives, thereby raising the work from the humdrum. In this article three such interesting cases are described

Were the children telling this first story they would begin by saying, "Once upon a time there was a big brown screen with nothing on it——" Translated, this means a screen used in the Nursery School for separating the children into small rest or play groups was brought to us. Made of heavy brown construction board with yellow frame, its two unequal panels were strong but unattractive. "Have some class decorate it," was the challenge given. Whereupon a seventh grade class in the A group, which represents the more intellegent children was chosen. Unspoiled by the sophistication and self-consciousness of older children, they worked freely. The empty screen was also a challenge to the children who immediately sensed the responsibility as well as the honor that was theirs. The two-fold aim which they planned to realize was: 1. To make the screen entertaining for the wee Nursery School tots. 2. To make the screen an example of their best efforts.

No election campaign was more exciting than the one waged among the defenders of flowers, toys and animals. Finally the Animals won, but with the reservation that they be funny.

Work began. 9″x12″ pages of thumb nail sketches of exaggerated animal forms were criticized. Each child's best idea was chosen and enlarged by him to go on a second paper. No matter how many students thought of the same animal, their results were very different. An elephant idea which inspired several designers, became so distorted under their hands, that the evolved creatures could hardly be called fourth cousins.

Crayons were used to make the animals look gay and happy. And because these children were thinking in terms of the little folks, and because they themselves were so childish, they chose just the right colors without much grown-up advice. The crayon drawings were cut out and thumbtacked to the large bulletin board. Together they made an amusing company, some with fantastic costumes, some scalloped, spotted and striped. Forty children were represented by one or more of the

NOAH'S ARK ON TWO SCREENS

curious animal kingdom, which by this time had expanded to include the birds and fishes.

Class criticism, discussion, and approval gave one young artist an idea which appealed to everyone—"With all these animals there should be an ark!" . . . And in a short time there was an ark with a keeper and his wife as well. The boy who made the keeper kept him modestly small, but the creator of his wife made her out-do the elephant creatures. The class demanded her reduction, so with scissors and much neighborly advice, the boy reduced the lady to proportions more flattering to herself and her husband.

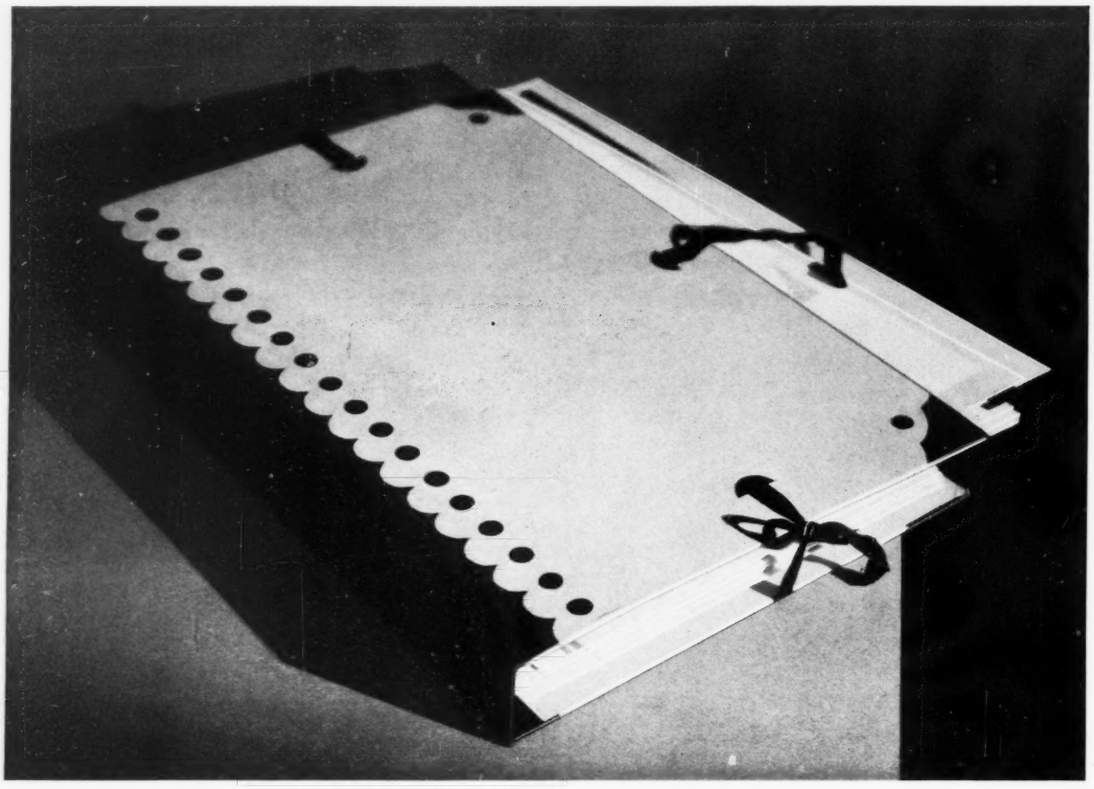
To carry out the ark idea, twins were made of each creature. Then a class-chosen committee of four began to arrange them on the screen. One side they called North, the other, South, and grouped the creatures accordingly, under constant supervision of the thirty-six others. The Art Instructor at this time said little but, "Quiet," and "One at a time!"

After the committee had traced the animals, the screen was put in the corner of the room while forty Seventh Graders practiced the use of tempera paint. As soon as each child had completed a satisfactory painting of his creature on paper, he painted directly on the screen. Often as many as fourteen children would be painting on the screen at one time. True, there was noise, but seldom a mistake or any paint spilled. The children were as concerned about the perfection of their neighbors' work as of their own.

As the painting progressed, I waited for the children to see the need of space filling around the animals. They did of their own accord, deciding to use fanciful flowers to cheer the animals along the way. As each child had created an animal, so he did a flower or tree form, placing it as directed by the all-powerful committee. However, this time there was no tracing. The flower designs were hung on the bulletin board and chosen for a stated spot. Then the artist drew directly on the screen, modifying his forms to fit the given space.

About this time the director of the Nursery School came to see how the work was progressing. Greatly amused by the procession of funny creatures, she told the class how the tiny children would enjoy patting the screen and making up little stories about the funny beasts, birds, and fishes. Hardly had she left the room when the class sizzled with excitement.

"Let's Us write stories about our funny ones and give them to the Nursery children!" They clamored for the extra work and began by thinking up names



A FINISHED PORTFOLIO

for their creatures. A system of their own name interwoven with that of the idea animal was adopted. So there appeared, by way of the English class, stories about the Barberbillagraph, the Zebragram, the Postrich and many others. The stories were as original as the illustrations. Both the stories and small outlines of the creatures were mimeographed, colored, fastened together and covered by the students with appropriate designs on 12″x18″ folded paper.

Not only was there a book for the Nursery School, but one for each child to take home. The title of the book and screen evolved from Hackett-Nursery-Ark to HACKSERYARK.

The screen, finished by this time, with every one taking turns on sky, water, and land, was given two coats of shellac and was presented to its tiny owners who welcomed it with pats and gurgles. Only one regret was recorded: The year was over and there was no time to decorate more screens.

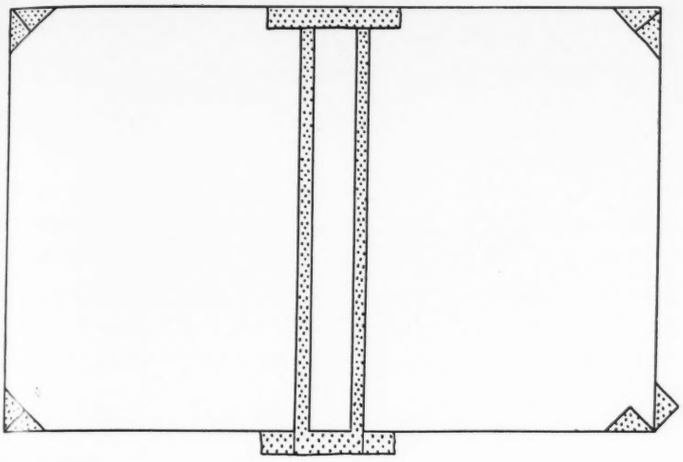
This problem, so happily carried through, points out three very valuable teaching considerations:

1. Give children a practical and social aim in doing for the enjoyment and use of others.
2. Arouse imagination and apply principles of design.
3. Develop in each child, responsibility for good craftsmanship, not for mark, not for teacher, but for the satisfaction of seeing his work well finished.

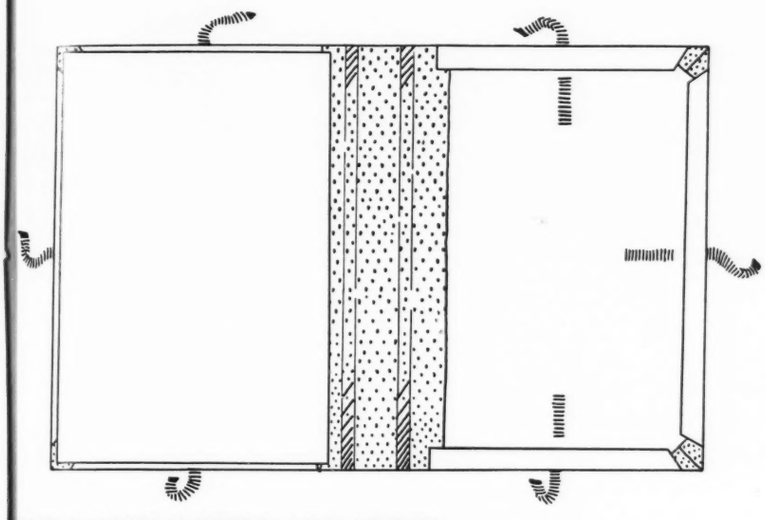
For those who build a rich experience through the sharing and exchanging of ideas, there are many opportunities: among them, books, magazines, conventions, and visiting days. The last mentioned seem to one Art teacher most satisfactory occasions for talking over problems and observing both teaching and tangible results of such teaching. This same occasion, however, presents difficulties to the host or hostess if he or she is generously eager to show the type of work that has been and is being done in classes, but has a full schedule of teaching.

Finding and sorting material for use or to show a visiting friend, often takes so much time that explanations are hurried and classes neglected. The visitor who senses this situation, hesitates to ask questions and carries away a feeling of having been a nuisance.

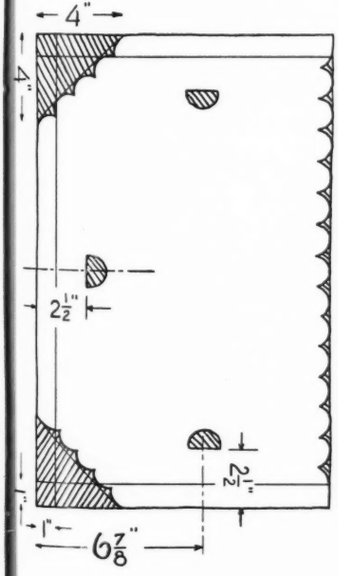
A partial solution to this condition is offered by the Art teacher who likes visitors and visiting. She has made portfolios for the work of each junior high school grade, to hold work representing from three to five years of teaching. Into these go from one to three examples of the most representative work of the students, for every problem. Also any notes that have been given for note books. On the back of each mount are notes or diagrams which explain to a visitor the method of approach to the work. All work is mounted on uniform 12″x18″ paper, labeled and dated. Some folios are made to hold 18″x24″ mounts if the problems are large enough.



FIRST STEP



THE COVER PAPERS ARE ADDED



Cover showing cover decorations and location of tapes

FOR NOVEMBER

HOW TO MAKE A USEFUL PORTFOLIO FOR FILING

Construction time: Approximately two hours.
Materials:

2 heavy cardboards 13″x19″
1 strip cardboards 2″x19″
binder's linen or stout cotton cloth
    1 piece 6″x21″
    1 piece 6″x18¾″
    4 pieces 3⅝″x2″
    6 pieces 1½″x1½″
1⅔ yds. of ½″ tape to match binding. Cut in six 10″ pieces
Construction paper
    2 pieces for covers 13¼″x21″
    2 linings 12⅛″x18¾″
Razor blade or sharp knife
Celluloid science stencil
Large brush for pasting

To augment these folios, large boxes are used for craft problems, labeled and dated. These folios and boxes are easily stored or can be left on a table as a bit of decoration. Of course, this plan provides the teacher with an invaluable reference file.

Work: Measure 1″ each end of long cloth strip. From sides measure in 1¾″. Draw lines. Paste to cover boards, then paste cardboard strip in center. Paste down 1″ ends, then apply the shorter strip of binding. Score hinges with handle of scissors. Paste corner pieces. See illustration at top of page.

Measure two cover papers as show in second illustration. Use the bowl design or any other on the stencil to make a pattern for the edge and one for the tape-cut. Cut out shaded areas, using blade to cut small inside shapes. Paste cloth squares to back of each tape cut. Then paste cover papers to cardboards, having edges of cardboards meet lines on papers. Paste down flaps.

With blade cut ½″ slits for tape as illustrated. Force tape through from front 2″. Lay straight and paste. Finish by pasting linings ⅛″ from outside edges. Wipe off stray paste with damp cloth. Cover with clean paper and press, open, under heavy weight for 36 hours. Lettering or decoration with stencil motifs may be added to covers if desired.

Betty Rand, age 13, made this design by finger painting with chalks, as described in this article

FINGER PAINTING WITH CRAYON

By VERA TAYLOR MATHES
Custer School
Detroit, Mich.

When a child is timid about drawing directly with his finger or is "pencil bound" he may sketch his subject first with white chalk. In some cases this has added charm to the finished drawing, in other cases the white chalk has been entirely submerged. However, it is hoped that the child will of his own accord acquire with his finger the broad simple strokes and natural swinging lines that are so vital to the modern movement. A "flat" pattern is easily obtained and from experimenting a child discovers ways of producing effects of three dimensional pattern. He should play with color, going from one neighboring color to another as from red to purple, to blue, and then towards the edge of the object adding black to give the effect of roundness. The work of the modern painter, Edgar Degas, who often used the direct medium of chalk to obtain his gay and sparkling color glimpses, should be studied by the student.

With further experimentation the realistic forms are readily developed into a "stylized" or decorative pattern. This can be carried on into the field of all-over design. When interest in flower forms has been exhausted, branches of fruit, nuts, and vegetables may be used in connection with the foods unit and for Thanksgiving illustrations. For interesting humane posters, animal designs are worked out from subjects of small animal sculpture.

A happy result of this work is that color begins to have meaning to many children who have not been truly creative in any other medium. Form is easily obtained and once realized can be carried over into

This decoration was made by Norman Woonton, age 10, a pupil of Miss Mathes in the Custer School, Detroit

other means of expression. For example, after successful endeavor in powder paint, children often try wax crayons with renewed interest and try to get with them the same clear color forms which they produced with the powder paint.

One drawback to working with chalk or powdered tempera is the difficulty of "fixing" it so that it will not rub. Here the tempera has the advantage over chalk. It was originally manufactured to be used with water. It has been found, however, that by submerging the finished drawing face down in a shallow pan of water for a short time and then placing it face up on a flat place to dry, the drawing is little altered and is practically "rub proof."

Fingers tracing idly in the dust, sand, or mud no doubt gave primitive man his first conception of giving expression to his impulses in pictorial form. Down through the ages his descendants have devised new tools and new media.

Any different combination of new tools and old media or old tools and new media means more boys and girls reached. Every child loves the freedom of expression that the lecturer's crayon gives him, but alas, not all Boards of Education can afford, especially in these trying times to furnish expensive chalks to all children. The writer, after enjoying a chalk course to the n-th degree, started buying chalks for her 1000 pupils but found the price prohibitive to satisfy the unbounded desire of her students. Then an idea—after all, when chalk is rubbed on paper it becomes a powder, and dry powder (which is furnished by the Board of Education here) appeared to be very similar in texture. The accompanying illustrations show the

Continued on page 28

MURALS IN PUBLIC SCHOOLS

Continued from Page 5

either in sharp line, shaded line, or moving planes. For a secondary school without extensive art courses this manner of decoration, eliminating the use of the human figure, would not only be decorative and appropriate but practical as well.

Room I

The six trigonometric functions graphed in cartesian coordinates and polar coordinates. The six trigonometric functions illustrated in the unit circle in the four quadrants. The sine, cosine, and tangent functions stated in series and also in transcendental form.

Room II

Pascal's triangle. Geometric representation of $(a + b)^2$ and $(a - b)^2$. The general quadratic equation, the quadratic formula, and the relation of the roots. The general system of three equations in three variables and the determinant of their coefficients.

Room III

Conic sections illustrated by planes cutting cones (three dimensional space). Conic sections in the plane with equations, major and minor axes, foci, directrix, etc.

Room IV

Nine point circle. Two lists of important mathematicians in chronological order. Figures for proof of the pythagorean theorem. Ghwerzin—a mathematical basis for Ghebers (ancestors of the Persians).

FINGER PAINTING WITH CRAYON

Continued from page 27

results of the experiments which followed in finger painting with dry powder tempera.

The paint should be kept in small jars shallow enough to allow the pupil's fingers to reach the bottom, and preferably of clear glass so that the color may be readily seen. Small quantities of powder should be used in each jar to avoid excess waste in case of accident. Other materials needed are newspapers, to protect tables, rough drawing paper, manilla or wall paper, and the child's eight fingers (one for each color).

Single petaled flowers are excellent specimens with which to introduce this medium. Of course it is advisable to carry on this activity at a time when home grown flowers are available. The delicate color effects may be obtained by covering the fingers with a cloth. One clever youngster, finding his little fingers much too chubby to make tiny stems, leaf veins, thorns, etc., dipped the eraser of his pencil into the powder and thus obtained the delicate lines which he desired. Tooth picks or any sort of stick may be used; one child folded a newspaper stick. A slight twist of the pencil eraser with powder tempera on it gives shading and high lights producing the effect of roundness for berry forms, flower centers, and similar things. One boy worked out another interesting method by covering his entire paper with gray and black powder for a background, then sprinkling the colored powder on with his fingers and rubbing it in where he wished a solid flat effect.

A STAGE SETTING OF PAPER

Continued from page 17

The center section of the "box-set" was used as a base on which to pin the "back-drop," which was made of seven strips of paper. There was nothing to which the "wings" could be attached, so pine strips were nailed to the frame of the hanging ceiling in the desired places, and the paper thumbtacked to these. To prevent the strips of paper from coming apart they were pinned together at intervals of six inches. Each wing took three strips. The pupils painted and hung the scenery, with the teacher's help and direction, and they were just as anxious as she was to see it finished. One student was put in charge of each tableau, and it was his duty to supply the characters and the properties.

For lighting, two floodlights were rented for fifty cents apiece for one evening. One was placed on either side of the stage, concealed on the floor by the curtains. A spot light with color wheel, which cost one dollar for the evening, was used from a small balcony at the rear of the auditorium. These lights were effectively operated by the students, changing the color of the gelatins to fit the mood of the tableau.

Amusing animals like these can be cut out of heavy decorative papers.

A NEW TYPE OF ROOM FOR AMERICAN HOMES

A new type of room will appear on the American scene when the Philco Radio Music Room Exhibition, which is to be held under the auspices of the National Alliance of Art and Industry and a committee of distinguished sponsors, opens on November 1st at 30 Rockefeller Plaza, New York, N. Y. This room will be designed to be the heart of the American home, to be the meeting place for the social and educational events of family life, and to have as its focal point a radio. The room where the radio is, it is believed, is the place which pulls the family together and tends to reestablish the family as the unit of the social system that it once was. Thus it seems the kitchen has been displaced as the family gathering spot.

Since a radio room obviously demands special and expert treatment in the way of furnishing, five of New York's leading interior decorators have been inspired to present their conceptions of such a room. Elsie de Wolfe, Inc., L. Alavoine & Co., Inc., French & Co., Inc., Stair and Andrew, Inc., and Contempora, Inc., are each creating a room for this exhibition of five rooms. Cleon Throckmorton, the noted stage designer, is arranging the entire exhibition and will coordinate the series of rooms into a dramatic whole.

The decorative schemes will range from French 18th Century to Modern, but all will take into account that this room where the family and friends gather must be comfortable and spacious as well as distinctly beautiful. The radio around which these decorative schemes will revolve is the new Philco 509X whose beauty of design and expert craftsmanship make it possible for decorators to solve the knotty problem of how to make a radio fit into the room. The instrument is of low console cabinet size, and is made of finely matched and individually selected Walnut Burl and American Walnut veneers, with inlays of Black, Alpine Burl and Olive Ash Burl, on a base of solid Walnut. It has been finished by hand in order to bring out the subtle patterns and interplay of light in the beautiful woods used.

The National Alliance of Art and Industry, which is sponsoring the exhibition, has long been an exponent of that dream of modern art, the perfect combination of beauty and utility. Although it was only incorporated under its present name in 1931, as the Art Alliance it put on in 1917 the first exhibition of machine-made products to be held in an art environment. It is expected that the present Philco Radio Music Room Exhibition will mark a signifiance advance in showing how a modern product that combines utility and beauty can be adapted to any setting. The exhibition will last from November 1st to November 9th, and will be open to the public beginning November 2nd.

INDUSTRIAL ART AT METROPOLITAN MUSEUM

The Museum's exhibition of contemporary American industrial art—the thirteenth in the series—will open November 6, a private view for Members of the Museum being held on November 5. Collaborating designers and manufacturers to date number over 200, all in the field of home furnishings.

The exhibition will consist of industrial products, which will be assembled to form group arrangements in the gallery, the groups themselves brought together to constitute three major units, thus giving the impression of three smaller galleries within the single hall generally reserved for special exhibitions. Twenty architectural and industrial designers have accepted responsibility for the design of the groups and larger gallery divisions.

About half these groups will take the form of room schemes, this being admittedly a very convenient vehicle for display and one of particular interest to the public. There will be included three dining-room, two living-room, and two bedroom schemes, as well as other arrangements suggesting a music room, a dressing room, a living porch, and a designer's office and studio. Some of these will be connected in logical house or apartment sequence. The point should be stressed, however, that the primary purpose of this exhibition is not to show examples of interior decoration as such.

The task of bringing together the collection has been beset by various difficulties growing out of present economic distress. In view of business conditions, the fine spirit of cooperation shown by so many manufacturers and designers is notable and highly encouraging, as showing the steadily increasing interest in contemporary design.

The requirements have been more stringent perhaps than in any previous exhibition, for we have prescribed that all objects entered be shown for the first time in our gallery and also that they be representative of quantity processes. Thus the majority will have been made expressly for this exhibition; a few will be first samples for quantity manufacture though the specific object shown will have been designed and made by craftsmen; the rest will be regular production or catalogue pieces normally scheduled to be offered the public on or after our opening date. The whole collection will present a clear reflection of current conditions in design as well as in technique, and will show beyond question the deep seriousness with which modern design has been considered by large industries, even though at this time in our economic history they have no margin to finance experiments in design and must chart their course only along proven lanes, where seamanship rather than the explorer's enthusiasm is the first consideration.

Richard F. Bach.

IN THE WORLD OF CONTEMPORARY DESIGN

BIRD IN SPACE

● The Museum of Modern Art announces the acquisition of a sculpture in polished bronze, "Bird in Space," by Constantin Brancusi, which was recently placed on view at the Museum. The piece is an anonymous gift and is a duplicate of the bronze "Bird" that caused such excitement in artistic circles when it was denied duty-free admission to this country in 1926. At that time the customs inspector decided it was not a work of art and therefore was taxable as a piece of bronze under the clause in the tariff of 1922, which placed a 40 per cent duty on "articles and wares not especially provided for . . . and composed wholly or in chief value of iron, steel, lead, copper, brass, nickel, pewter, zinc, aluminum or other metal."

The "Bird" was one of several pieces of Brancusi sculpture brought into the country at the same time and the tax was imposed on all. The declared valuation of all the pieces was $10,000 on which the tax levied was $4,000. If admitted to this country as works of art, no import tax could have been imposed. If admitted merely as articles of metal and marble, their valuation could have been no more than the few hundred dollars which was the actual value of the materials, and the tax would have been correspondingly low. It did not seem illogical to the customs inspector, however, to accept the $10,000 art appraisal of the pieces—the high valuation due solely to the creative genius that had gone into their making—and yet to declare them subject to tax as commercial "wares."

Considering the tax unjust, several leaders in the art world of New York decided to contest it, making a test case of the "Bird." Mrs. Harry Payne Whitney retained an attorney for the sculptor. When the case "Brancusi vs. the United States" came up in the United States Customs Court in 1927, the technical problem was whether the "Bird" was art or whether it was a new form of tax evasion used to import bronze, as though it were piping or plumbing in a disguised shape.

The Government had members of the National Academy and the National Sculpture Society as its advisors and witnesses. Its chief witness was Robert Aitken, a sculptor and member of the National Academy. Chief witnesses for the plaintiff were Edward Steichen, the noted photographer and owner of the "Bird" that was on trial; Jacob Epstein, the sculptor; Frank Crowninshield, art collector and Editor of *Vanity Fair;* Henry McBride, art critic on *The Sun;* William H. Fox, Director of the Brooklyn Museum; and Forbes Watson, Editor of *The Arts.*

The U. S. Customs inspector contended, and was supported in his contention by advisors and witnesses, that the "Bird" was not art because it did not conform to the standard prescribed by the court in an earlier decision, i. e.:

"Sculpture as an art is that branch of the free fine arts which chisels or carves out of stone or other solid material or models in clay or other plastic substance for subsequent reproduction by carving or casting, imitations of natural objects in their true proportions of length, breadth, and thickness, or of length and breadth only."

The judge was baffled. The sculpture certainly did not look like any bird he had ever seen. It had no feathers, wings, eyes, legs, or any other physical characteristic he associated with a bird. He called witnesses for the defense.

Forbes Watson then told the Court that art could not be defined in terms of length, breadth, and thickness. Jacob Epstein, another defense witness, submitted a bit of stone which he assured the Court was a hawk, a piece of Egyptian sculpture of 3000 B. C. which had been recovered from a tomb in the Valley of the Kings.

The judge thought that the two pieces of art were somewhat of the same type. Other witnesses were called, who explained that it was not an exact image of a bird but the spirit of a bird or the spirit of flight which Brancusi had attempted to convey in his sculpture.

The decision handed down was favorable to Brancusi. The champions of modern art felt that a great victory had been won. Brancusi had been vindicated in his own definition of art: "What is real is not the external form, but the essence of things. Starting from this truth it is impossible for anyone to express anything essentially real by imitating its exterior surface."

The "Bird in Space" will be placed on exhibition at the Museum of Modern Art Monday, August 13.

The Brancusi "Bird" contest recalls another famous case where art was tried in a court of law. In 1878 James A. McNeill Whistler sued John Ruskin for libel because of Ruskin's published criticism of a Whistler painting to the effect that it was "a pot of paint flung in the public's face."

Ruskin was the beloved essayist and art critic of the day, with an enormous popular following not only in England but all over the world. Whistler was noted for his wit and peculiarities, but was scarcely popular, either as an artist or as an individual. As in the case of Brancusi, his art was too modern to receive immediate justice in his day. He claimed he had been financially injured by Ruskin's criticism and sued him for libel. He won the suit—but the damages awarded were one farthing!

Law and modern art have never been friendly, and when the tariff enters the question strange compromises must sometimes be made. In bringing works of art into this country for exhibition, the Museum of Modern Art is occasionally bewildered by the customs designation given the pieces. At present the Museum is sending on a country-wide tour the greater part of the International Exhibition of Theatre Art it held in New York last winter. The exhibition is composed of paintings and drawings of theatrical scenery, curtains, backdrops, and costumes, as well as models of stage sets. Some of the pieces are four hundred years old and if age has anything to do with art, these should qualify. But old or new, all the foreign pieces in the exhibition have been rated by customs as "paper goods" and travel about the country under that designation, bonded to insure their eventual return to the foreign port from which they came.

ART IN AMERICA

● In cooperation with The Museum of Modern Art, The American Federation of Arts announced "Art in America", a series of art talks to be broadcast nationally every Saturday night from October 6, 1934, to January 26, 1935. The programs will be a continuation of the series begun last February and initiated by the General Federation of Women's Clubs through its Art Division, of which Mrs. Henry B. Ness is Chairman.

Seldom has any cultural program over the radio or through any other medium aroused such nationwide interest or had such outstanding sponsors. A grant from the Carnegie Corporation of New York made possible the preparation of the series; its broadcast over a national network is due to the courtesy of the National Broadcasting Company. With the cooperation of the American Federation of Arts and the National Advisory Council on Radio in Education, the programs have been prepared under the auspices of the Metropolitan Museum of Art, the Art Institute of Chicago, and The Museum of Modern Art. Rene d'Harnoncourt, artist and art critic of note, has directed the entire series.

The first part of the series, which was given every Saturday night from February to June, 1934, dealt with art in America from the seventeenth century to the middle of the nineteenth century. These programs were prepared under the auspices of the Metropolitan Museum of Art and the Art Institute of Chicago.

The second part of the series, which began Saturday night, October 6, was prepared under the guidance of The Museum of Modern Art and covered the period from 1865 to the present day. There were six talks on painting, one on sculpture, six on architecture and one talk each on visual art in photography, the motion picture, and stage design. Included in the six talks on architecture there were three dealing specifically with the modern room, the modern house, and the modern city. A concluding lecture on what modern art can mean culturally and practically to the average citizen summed up the series. Each of the seventeen lectures were prepared by an authority on the subject.

Letters received during the first half of the series from an increasing number of listeners in all parts of the country prove there is a large radio audience for art programs. The "Art in America" broadcasts have encouraged the planning of similar programs locally throughout the country and have stimulated the listeners' interest in their own museums.

In commenting on the unexpectedly strong appeal of "Art in America" to such a wide range of radio listeners, Mr. d'Harnoncourt said: "Information gathered at conventions of organizations interested in art education and from museum directors and art leaders in various parts of the country show that the influence of the project has been even greater than we anticipated. We have been informed that many colleges, high schools and art schools have used this series in their study courses; that clubs have built their programs around it; that listener groups have been organized; and, what is most important, that radio stations not connected with this network have approached their local museums in several cities with the request that they organize similar series in the future."

Further details of the new programs for "Art in America" which commenced Saturday night, October 6, and specific information in regard to the time of the broadcasts and the stations privileged to carry them will be given later.

In addition to the sponsors mentioned above, "Art in America" programs have been endorsed by many institutions.

GASTON LACHAISE FIGURE

● The Museum of Modern Art announces the acquisition of a colossal torso of a woman in plaster by the American sculptor, Gaston Lachaise, the gift of Edward M. M. Warburg. The sculptor has been at work on the figure for the past six years. The companion piece, a colossal male figure, was shown by the Museum in its Exhibition of Sculpture and Painting by Living Americans held in 1930. This torso was on view at the Museum on July 11.

The Lachaise torso is the first major work by an American sculptor to be given to the Museum's permanent collection, which already includes large figures by the French sculptor Maillol and the German Lehmbruck.

Gaston Lachaise is generally considered one of the leading American sculptors of the more advanced group. He is well known for his architectural sculpture, for decorative animal sculpture, ideal heads and portraits. At two or three periods in his career he has concentrated his art in large figures. The torso may be considered the climax of his most recent work.

Mr. Lachaise is represented in the following Ameri-

can museums: Whitney Museum of American Art, New York; Cleveland Museum of Art; Newark Museum; Pennsylvania Museum of Fine Arts, Philadelphia; Phillips Memorial Gallery, Washington; Wadsworth Athencum, Hartford; and the Smith College Art Museum, Northampton, Massachusetts.

A retrospective exhibition of the work of Lachaise will be held by the Museum of Modern Art in February 1935.

NATIONAL ART EXHIBIT

● A National Exhibition of Art was held recently. The works shown were a selection from the painting, sculpture and graphic art done under the Public Works of Art Project and exhibited in Washington, D. C. during last May. It includes about thirty paintings selected by President and Mrs. Roosevelt to be hung in the lobbies of the White House Office Building.

The Public Works of Art Project was organized December 8, 1933, as a Federal project under the Civil Works Administration. It was put under the general supervision of the Treasury Department, as that Department is concerned with Federal Buildings. The work done by the artists employed in the Project was intended to embellish buildings supported wholly or in part by tax funds, such as Federal and State administrative buildings, buildings on Indian reservations, parks, public schools, hospitals, land-grant colleges, customs houses, court houses, municipal libraries, museums, zoos, and other public structures.

Four days after the Project was initiated artists and craftsmen all over the country began to be employed in its work. The Project was discontinued April 28, 1934, after a total expenditure of $1,408,381, at an average weekly wage of $34 to each artist or craftsman employed.

Commenting on the results of the Project, Mr. Bruce, Secretary of the Public Works of Art Project, said: "The Project has been a recognition of the value of culture and the arts in American life. It is the first completely democratic art movement in history. A great Republic has accepted the artist as a useful member of society and his work as a valuable asset to the State. That the artists of the country have accepted the challenge by giving their best is, we believe, proved by this exhibition. That the work done under the Project has been a genuine contribution to the enrichment of the life of the people has been indicated by the well-nigh universal approval it has received and by the response of the public to it. This response has shown itself not only verbally but by the substantial contributions made by communities all over the country in providing the material costs and expenses incidental to the mural and sculptural work undertaken.

"The Project, in the short time it has operated, has definitely increased the art interest in this country. It has gone far to take the snobbery out of art and make it a part of the daily life of the average citizen. It has blazed the trail in getting rid of the drabness of our public buildings and parks, and has had an important influence on the artistic and cultural life of the people."

The artists were selected for the Project on the basis of their artistic qualifications and their need of employment. The subject assigned them was the American scene in all its phases; within that scope the artists had entire freedom of expression. During the four and a half months of the Project, 3,521 artists were employed, about five hundred of whom were women. A number of negroes were included in the Project and some thirty Indians. The Indians did not confine themselves entirely to mural and easel painting, but worked in their accustomed media such as weaving and pottery. In all, more than 15,000 works of art were produced consisting of murals, sculptures, oil paintings, watercolors, etchings, lithographs, and work in various crafts. All the works of art became the property of the Government and were allotted to public buildings and parks throughout the country. In addition to the paintings chosen by the President and Mrs. Roosevelt for the White House office, selections were made by Government officials for the purpose of decorating their offices.

FOUR CENTURIES OF PRINTING

● On Tuesday, October 16th, an exhibition was opened at The New York Public Library showing books printed at the Cambridge University Press from 1534 to the present day. In 1534 King Henry VIII granted a charter to the University of Cambridge "to print all manner of books", and it was the four hundredth anniversary of this charter which is being celebated this year.

Among the many old and rare books in this exhibit may be seen a copy of the first Bible printed at Cambridge; this is the Geneva version—commonly called the "Breeches Bible."

CREATIVE DESIGNING FROM LANDSCAPE

Continued from page 16

that they are working for a fine pattern of blacks, greys, and white, employing line groupings and black massing to achieve values.

Results will be more forceful if one value is stressed. For example, the finished landscape may be dominantly dark or dominantly light. Some very dramatic effects may be produced with the dark dominant, whereas the lighter effects may be more atmospheric. Emotional properties of gloom, joy, turbulence and tranquility may be produced by the control of dark and light.

Above all, the teacher must have in mind that the approach to landscape design as above outlined is a creative experience and that there are no limitations for the employment of ingenuity and resourcefulness.